

THE CHALIF
TEXT BOOK
OF DANCING

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THE CHALIF
TEXT BOOK OF DANCING

BOOK IV

By the same Author

THE CHALIF TEXT BOOK OF DANCING

Books I, II and III

MUSIC FOR EXERCISES IN DANCING

Fourth Collection, Senior Part

Supplementary to this volume

MUSIC FOR EXERCISES IN DANCING

Fifth Collection (Russian Music) and Sixth Collection (New)

For Text Books I and II

MUSIC FOR EXERCISES IN GREEK DANCING

MUSIC FOR TOE AND ADVANCED EXERCISES

A book on

RUSSIAN FESTIVALS AND COSTUMES

450 DANCES

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Louis H. Chalif

THE CHALIF TEXT BOOK OF DANCING

BOOK IV

By LOUIS H. CHALIF

Principal of the Chalif Normal School of Dancing, New York, N. Y.

“DANCE—TO LIVE”

Let dancing ever be pure beauty—so shall it best interpret the aspirations of our soul. And let it be studied with all the ardor and the science worthy of so great an art.

Published and for sale by the author

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By LOUIS H. CHALIF

TO MY FRIENDS,
THE TEACHERS OF DANCING,
I DEDICATE THIS VOLUME

PREFACE

This fourth volume of the Chalif Method continues where the second left off. The third was an excursion in the beautiful field of natural or "Greek" dancing—a very high form of the art for which the other three volumes lay a good foundation, for all its different character. The first two volumes were extremely simple, the third not quite so much so, and this one not yet difficult. Think of it! Four volumes and the exercises still simple. This is a victory over technique, of which we are justly proud.

The word difficult depends for its meaning upon who says it. To the usual amateur dancing class this volume would seem difficult, while to the professional ballet student it would be extremely simple. But the people of the ballet school have no idea how simple "extremely simple" can be. The ballet school would not accept pupils three years of age or fifty years old, or untalented ones at any age, and hence has no need of the extremely simple. But we studio teachers do accept them, and what is more, teach them to dance, and we do it by making the beginning so very simple that anybody can grasp it, and proceeding to greater difficulties by very gradual

stages. We make the modest claim of being able to teach anything to dance that is human, altho with some material an onlooker's remark must be Dr. Johnson's on seeing a dancing bear—"The marvel is not that he dances so well, but that he dances at all." Our belief that all the world could and should dance, for the joy of it and for its physical and esthetic benefits, has impelled us to make a special study of the very beginnings in technique, opening the art to all. We do not believe that all have the bent or time to proceed far in the art of dancing, yet however little they do, their lives will be enriched by it, and beauty can be exprest at any stage of development if it is in a dancer to be exprest. Simple songs are often the sweetest.

Yet from another point of view these and the preceding exercises are not so very simple after all. It is always difficult to do a thing *perfectly*; the harmonious use of the whole body is a very deep study, which we start to teach from the very beginning; and a moment's thought will reveal the great complications of coordinated movement in even the simplest exercises, difficulties which we lead up to so gently that they are not realized.

This simple and difficult method is the explanation of why when one is struggling with a class of average untalented people the few talented

among them unexpectedly soon blossom out into beautiful dancers. These have been getting the cream of the method, which is the use of arms and body and expression. The steps are so easy for them that they have time to absorb the deeper aspect. Indeed it is the ideal way to build beautiful dancers, this keeping them on simple foot work for a long time so that they can be well-grounded in the beauties of the dance, and form habits of beautiful motion which they will never lose when they go on to more difficult physical feats.

Lastly, the Chalif Method is not all included in text-books: it includes learning dances, which teach self-expression, characterization, pantomime, etc., and make sure that the soul be not lost while the body is striving toward physical attainment. Then, too, the dance is an interest and incentive which a class needs, as well as the real chief reason for the existence of technique. A dance done well shows completely the results of the technical struggle. Yet teaching too many dances is a very bad method indeed. One dance thoroly taught and perfectly done is of far more benefit than half a dozen half-baked products.

So we offer this new volume of the Chalif Method in the interest of simple and beautiful dancing for all. We hope that the student will study the deeper meanings behind the steps, which

we have tried so hard to inculcate. The possibilities of each exercise are enormous if one cares to go into the subject deeply and teach thoroly. We have tried to put in the ideal or "what might be," of each exercise, in the text as well as in the introductory chapters, and in this spirit we should like the reader to try to get out of this book all that we have tried to put into it.

In conclusion I wish to express my deep appreciation to Miss Elizabeth Gilfillan and Prof. S. Columb Gilfillan for the scholarly help they have rendered me in the preparation and editing of this book.

LOUIS H. CHALIF.

New York, March 1, 1923.

INTRODUCTION

Dancing as Education

It seems to true devotees of the dance that in the future dancing must surely take its rightful place in the world of education and art. Thus feeling the dignity and value of his calling the teacher will strive his utmost to bring about its universal recognition. He bases his hope on his own knowledge of dancing's priceless benefits.

It is natural that teachers of this art should regard it as the most perfect means of physical development, free from bad accidents and overstrain. They know it to bring not only strength and beauty of physique in the highest degree, but to add as well the beauty of motion and posture which is grace, and to bring fundamental, endless interest in self-expression and the search for beauty and perfection.

Teachers of dancing are supported in their faith by the belief and practice of the ancient Greeks, who made a religion of beauty and considered the human form its highest exemplification. They made it a main part of education to develop this physical beauty to its highest point, as they did by bringing health and strength to the body, and grace to attend it ever.

Let us stop to think for a moment of that short period of time, the Golden Age of Greece, which for twenty-two centuries since has shed its light over the world, the inspiration of all enlightened countries. Not a writer, sculptor, architect or other artist have we but who refers constantly to this Greece, drawing familiar material, knowledge and inspiration from her. The Greeks had, say the scholars, the best balanced system of living that the world has yet seen, since they developed their artistic, intellectual, moral and physical natures equally. Theirs is the only civilization in which all four have triumphed.

The well-rounded Greeks, whose motto was Harmony, Nothing in Excess, knew the real values of life, the truth about living, and this is a fundamental reason for their inspiration for us. A Greek of the little groups that shook the world, made money only that he might have leisure to pursue the real things of life—art, philosophy, society. Considering himself in school all his life, ever thinking and learning, and seeking high things for high enjoyment, he could not be captured by sensationalism and extravagance; his sense of beauty saw them to be ugly; only the true beauty appealed to the developed taste. These Greeks revered dancing and practiced it, as their writers show. With such a demonstration of the rôle of dancing in a rightful scheme of

life, how can the dancing teachers doubt that their art will in a better future find its rightful place in education.

THE DANCER

Necessary Qualifications

Two things only must be born with the dancer—personality and a good physique. Nay, not even the physique is fully necessary, for with good method of training and determination in its pursuit, strong physique and beautiful appearance can be built slowly, gently, and subtly, along with the acquisition of technique. If anyone goes thru certain exercises for technique every day, she* will surely wake up some morning to find herself a dancer, just as anyone, James says, who takes a dram every day will certainly wake up to find himself a drunkard. All that is needed for technique is the determination to undergo patiently a system of training. Every teacher knows of cases where with persistence, strength has been built out of weakness, ungainly figures moulded into graceful lines, high arches made out of flat ones, awkwardness turned into grace, and homely faces transformed by expression to give an impression, at least, of beauty: for dancing

*Our use of the feminine gender in referring to the dancer is prompted by the fact that, in the United States at least, most dancers are women. Let us hope that in time we shall have, as formerly in Russia, a large number of men dancers. For dancing needs both sexes; the qualities of the one enhance those of the other, and feminine daintiness is never so appealing as when contrasted with masculine strength.

has great power to beautify the face and figure. It must be admitted, however, that a strong physique and personal beauty are great aids to becoming a dancer, but since they are not absolutely necessary, our prescription of the wholly indispensable prerequisites might have read, "personality and determination."

PERSONALITY

Personality must be inborn. It requires native intelligence. It can be created to a slight degree, or greatly augmented when present, by training of mind and body, and dancing has a special power to bring out individuality. But a good dancer requires a good start in this quality. Personality seems to be intimately connected with technique, for it is noticeable that when a dancer's technique deteriorates she loses personality too. The more she is master of her body the more free she is to express herself. She cannot be magnetic while thinking of her feet.

Personality is bestowed at birth as a gift from the gods. The word personality as used here in connection with performing before an audience means a certain personal magnetism that captures the spectators' attention at once, holds it, and puts them in the mood to be pleased with anything presented. What wonder then that personality is a short cut to success!

Personality is elusive to describe, for one of its principal charms is that it seems different in each person who has it, and so is always fresh and new. It surely has in its composition intelligence, self-confidence and individuality, and could not exist without all of these qualities; yet is more than all these, for all of them can exist without compelling attention or giving pleasure. It is charm; yet even charm is not it. Let us cease then trying to define personality, and simply enjoy it with thankfulness whenever we find it.

INTELLIGENCE

No dancer can succeed without intelligence, and needs more than enough of it to remember steps and do them correctly. What seems to be behind any movement is what gives it value. The difference between a good and a mediocre dancer is mainly what she puts of her mind unto the steps. Think how many dancers there are who can do all of the difficult feats and do them perfectly, yet how few stand out in our esteem. Those who do stand out can *think* as well as dance. They put more into their dancing because there is more in their mind to draw from. They seem to radiate intelligence, not only from their faces but from each part of their bodies. Their bodies seem to be illuminated and moved by intelligence. This makes them interesting.

The earnest student of dancing should go to high school or college as long as possible, that her intelligence may be trained, and after school days are over continue to study, that her mind may remain alert and active, and that by continually "taking in" she may have more to "give out" thru her dancing. Reading poetry, contemplating nature or beauty of any sort or studying any of the fine arts not only trains the intelligence but develops the sense of beauty so necessary in the dancing art whose main aim is beauty. Shelley says, "Poetry enlarges the circumference of the imagination . . . in the same manner as exercise strengthens a limb."

It is our hope that more highly educated people will take up the profession of dancing, for the field of dancing needs educated minds. And let all dancers study other subjects as well as dancing, and keep on studying as long as they wish to be bright, which let us hope will be as long as they live.

TECHNIQUE

This is no more nor less than the control of the mind over the body and should be a means of expression but never an end in itself. In other words the sole object of acquiring technique is to free oneself of the hampering of the body, so that one can fulfill the commands of the spirit.

Strength and Plasticity. Technique should make the body as strong as steel, yet pliable, giving a soft, plastic strength rather than a hard strength. The soft strength comes from using only what effort is needed for a movement, and no more. A saving of energy and the acquisition of grace are the rewards of this economy. On the other hand, the undesirable *hard* strength that gives a wooden appearance to the muscles is due to the tenseness of wasted strength, and usually comes from too great a proportion of bar work. Dancers sometimes come to look as wooden as the bar they hold, from too constant association with it. Strength and plasticity should be acquired simultaneously, thus keeping the dancer a human being instead of transforming her into a wooden doll.

Suppleness. Stretching all the joints of the body plays a large part in the acquisition of technique, since free play at the joints is necessary for easy movement and to make possible molding the body into the various shapes it must take. Also stretching, combined with strengthening, corrects physical defects of the legs and general posture.

Poise in the dancer must be cultivated not only to enable her to stand for a long time on one foot,

but to be able to transfer the weight quickly and easily from one foot to the other and to turn in any direction or many times around without ever losing the balance. A good dancer is always poised, whether standing still or moving. Poise can be most quickly cultivated by standing on one foot as long as possible.

Control of the body is a prime essential of technique. The dancer should be able to move her body with a long drawn out motion, or with lightning rapidity, to make smooth (legato) motions or short (staccato) ones, to turn it, twist it, or bend it, to keep one part quiet while moving another, or to mold it as a whole into whatever pose be desired. Control can be acquired only by practice.

Lightness rejoices the beholder, who likes to see a dancer step with a soft, velvet-footed tread or leap high into the air as if she were not fettered to this earth like an ordinary mortal. Strength is an essential to lightness, but not all the story. After a certain amount of strength has been gained, exercises for lightness should be practiced (hopping and leaping).

Lines concern the "pictures" that the good dancer constantly presents. Simultaneously with

acquiring strength, poise, control, etc., the dancer should learn to dispose the different parts of the body in ways that follow the laws of statuesque beauty and grace and to train all parts to work together to make a pleasing, harmonious whole. We cannot say that a dancer has good technique if she cannot control the lines of her whole body. For since one sees the whole figure of the dancer one cannot admire the technique if only the lower half performs, if only the feet have any motion and significance.

Relaxation might well be called the dancer's best friend. It is a present help in every trouble; it enables her to do with ease what she would have thought herself not strong enough for; it helps her to keep her balance; it turns jerkiness into grace; it makes the body plastic, seemingly made entirely of soft muscle, the bones and joints having disappeared; it curves an arm or leg gracefully; it allows the arms and legs to move with a large, free swing; it causes the body to bend itself into graceful curves and joyously to do its part in the making of a picture; it allows the body to stretch itself out in long curving lines; it reveals beautiful lines of the neck. *Relaxation* enables the dancer to fly like a bird or to step like a fairy; to move with the quickness of lightning or the slowness of a deep river; it endues her face

with an expression of pleasing graciousness, or even a smile, if dancing makes her happy, and brings her countenance to its best by wiping out the lines of effort and apprehension; it brings that poise of mind which is self-confidence and calmness; and it helps to release the dancer's spirit, to give her imagination wider play.

The way to relax is *not to try*. Yet in the name of heaven, if one wants to be a dancer one must *try*! Let each find her own way out of this dilemma.

It is not alone Relaxation that helps toward all of the virtues of dancing: each quality helps every other, tho not perhaps in so strikingly clear a manner as does Relaxation. It is an interesting study to trace the relationships of these qualities to each other. But all are working to one end, all help each other with one purpose in view, all have the goal of *freedom*.

RHYTHM

Rhythm is the pulsing life blood of dancing, as it is of dancing's inseparable sister, music. Without rhythm neither could exist. Everyone believes this much of rhythm, but some believe it to be also the life pulse of the universe, and so find themselves most in harmony with the universe when intentionally expressing rhythm themselves thru their bodies in dancing. Such a be-

lief seems less fantastic when we realize how widespread rhythm is. The physicists are now saying that all matter and energy, too, are the same stuff at bottom. And they tell us that matter is made up of vibrating molecules, and that the atoms of which these are composed consist of dizzily spinning electrons, so that all matter is in constant motion. They tell us too that sight, heat, sound, and electric waves all consist of a certain number of vibrations each second, constituting rhythm. We know how all the stars in the solar system complete their courses in the firmament in certain periods of time—again rhythm. This seeming steady Earth on which we ride, really spinning thru night and day, crescent moon and full silver orb, the summer, autumn, winter, spring, and summer again, thru year after year, the 19-year cycle of eclipses repeated over, to the 26,000-year procession of equinoxes, roll us ever in rhythms, some profoundly affecting our lives. Spring times and Days of Rest, meal times and bed times, follow in timed succession, while in the center of our being, heart and lungs beat in regular rhythm.

Rhythm thus not only permeates all nature, but still more all the finer arts, and especially music and dancing. It is rhythm and chiming rime that lifts dull prose into tripping poetry—yet even good prose holds a subtle rhythm tucked

away. In classic architecture what is a dentil? It is a squarish block, devoid of beauty. But a row of these blocks, all equal and evenly spaced, is a thing of beauty, when running beside other monotonized, rhythmic elements of decoration.

There is a strong case for saying that dancing is near to nature, a vital and elemental art entitled to greatest respect. It was perhaps the earliest to originate of all the arts, whether man has become innately adapted to dancing or dancing adjusted to man, at any rate there is an instinctive, inborn psychological connection, so that all normal people love to dance, and dancing helps them all. It is an art within the understanding of all races, developed or undeveloped. If we go even lower in the scale than primitive man we find a sort of dancing. Any living thing, human or animal, that still has the enthusiasm and spontaneity of youth, "jumps for joy" when it is happy, thereby proving that dancing is "joy's most perfect expression." The lambs gamboling in the field, the dog jumping up and down to greet his master and wagging his rhythmic baton which we lack, the doves strutting about and cooing to each other, all are dancing, tho they may not know it. They are expressing joy thru rhythmic motion.

Music, of course, is rhythm; it is the beautification of rhythm in sound, mere rhythm being rep-

resented by drums. When used in conjunction with dancing the music presents to the ear the same rhythm that dancing offers the eye, so that the spectator sees what he hears, tho strange to say he usually gives all the credit for his pleasure to what he sees. Music seems to give the breath of life to dancing, to give it form and sense, to be an immediate reason for its existence, and to make it an art as well as a mere expression of joy. It supplies a present reason for dancing, because the dancer cannot be always in the ecstatic mood to "jump for joy." The music awakens our love of rhythm and impels us to express it, and moreover compels us to take on the same rhythm and mood that we hear. If this were a book on music we would say more of the wonderful power of music to move the emotions. Yet when all is said it can do no more than awaken what is already within the dancer; it cannot *create* feeling.

Nothing is so enchanting to behold as the rhythmical movement of the human body, and nothing so exhilarating as to feel it oneself. It has an almost hypnotic power for enchantment. And the dancer who can give out to others the most pleasure is the one who feels the rhythm herself; it is not only the music's rhythm that impels her, but her *own* feeling for rhythm that arises at the call of the music and itself compels her feet to

move. And not her feet only but her whole body thrills to the music's cadence and follows its lead, permeated by it to the extremity of each finger. If she dances thus, from a feeling within, she will be really dancing and not merely keeping time to the music. Her feet will seem to play the very notes themselves, and the rhythm and mood of the music will show all thru her body, giving untold delight to those who watch her.

Strange to say many successful dancers do not have a good natural sense of rhythm. Their perception has been cultivated, for this is possible, and they have learned to keep perfect time, so that only when they try to dance to a strange piece of music do they show their lack. Yet they can never give the same enchantment thru rhythm itself that the dancer can who was born with rhythm in her soul.

GRACE

Grace is as pleasant as personal beauty to look upon, and more enduring. It seems to be part of beauty, so strong an impression of physical charm does it give. Nature has been more generous in the bestowal of grace than of beauty, for the gift of grace is open to all who seek it. All of us were graceful in infancy, and can become so again thru obeying the laws of grace. All very

young children are graceful because they move freely and naturally, as their nature dictates, being still unconscious of their bodies. Later we become self-conscious and repress or remold our impulses at every turn, in the ways we are taught to, and thus we lose our naturalness, and become stiffened. It is easily recognizable that thinking of self brings stiffness. Then, too, our clothing and faults of our civilization, chiefly lack of exercise, cause stiffness and awkward movements. Yet some keep their natural grace thru all vicissitudes, and these, it is well to note, are those who have graceful minds. They are naturally gentle and courteous in their manners and are apt to be interested in beautiful things, the fine arts, and have especially a spontaneity that marks them as Nature's children. A study of the actions of these naturally graceful people, as we call them, has revealed to us the laws of grace. For grace itself made the rules of grace: the rules did not make grace originally. Yet the practice of these laws after their discovery can restore it, and that is why grace is free to all who seek it.

There is grace of motion and grace of posture: an habitually graceful person not only moves easily but is continually "making pictures" unconsciously. The first phase is the product of relaxation, plasticity, harmony, freedom and strength, with an indefinable something added

that makes for its great charm. The second phase, the deeper study of grace of posture, is concerned with the disposition of all parts of the body to make harmonious and pleasing pictures, with due regard to laws of the balancing of the various parts, and a study of the *lines* that sweep thru the body as a whole in any well balanced composition of it. It is our policy to teach these two phases of grace together always, i. e., we have regard in every exercise for beauty of attitude as well as of motion, and of the entire body, whether it be in the curves and twists of an arabesque or a straight beautifully erect carriage while standing at the bar. Furthermore we bring to our aid the highest and best music to accompany exercises and dances. For good music brings grace to the mind, and the mind passes on its grace to the body.

EXPRESSION

But our charming dancer with faultless technique, enchanting rhythm and easy grace is not really dancing unless she be imbued with the divine fire of expression. The dramatic element it is that gives that depth that makes all seem worth while. The expression of some idea, or of some personality, one's own or a rôle assumed, is the immediate goal of a dance. We have shown

that the whole object of technique is to gain freedom. Now let the dancer see to it that she use her freedom for the good purpose of expression. She has at her command her face, arms, feet, general carriage of the body, the lines of attitudes and ways and tempos of moving. She may use these capable servants merely to make herself decorative, or she may let her soul shine thru them, so that her whole body will be fraught with meaning. "Soul" is what the dancer must have if her dancing is to be vital. Her very life itself must go into the making of each movement, so that her body seems the living image of a soul. An expressive dancer does seem to be moved by something inside her which permeates her body to the tip of a finger and governs her absolutely. We call this force, soul or heart, and like to imagine that it proceeds from the region of the chest.

How to express is an interesting study; but in the end we must admit that it is better to let Nature do it her own way, which is always the easy and the beautiful way. Just think of the idea behind the dance, think of it whole-heartedly, relax and your body will express it. In other words, give yourself up entirely to the idea or mood and your body will obey its master, your mind.

ARISTOCRACY

The dancer, whether dancing or not, should be the aristocrat in motion and manners, as compared with her fellow-beings who have not had the same opportunity to assume command of their bodies. If this volume dealt with the so-called Greek dancing we would say that the dancer should rise yet higher, to be a goddess among women. For the present, however, we will only consider some of the characteristics of aristocracy in its higher sense, and apply them to dancing and to the dancer herself.

The aristocrat of our ideal is the personage with such perfect self-respect that he considers himself the equal of any; who would not cringe even before a king, but who carries himself before the world with head held high and eyes wide open. In like manner the dancer habitually expresses majesty by queenly carriage and the largeness of all her movements. She expresses this generous magnificence not only in her carriage and manner in daily life and in her dancing, but also while doing exercises; for as one does exercises so will one dance. In even such a simple thing as *grands battements* one should throw out the foot in a magnificent way, as if doing something really worth while; and in so doing cultivate the appearance of nobility. But

beware of a perversion of nobility caused by exaggeration, or by a contemptuous attitude of mind, which seems to say, "I am better than any one else," or "Do not come near me." Such expressions are snobbish and offensive to all; they express nothing but conceit and are without the realm of true nobility. A certain graciousness seems to go with true self-respect. And furthermore it is not enough to put on the manner of nobility without *being* noble. Such a putting on would be pretense, and, says Emerson, pretense is the one fault that the aristocrat cannot forgive.

The aristocrat has poise and self-confidence. He is so sure of behaving well on all occasions that he forgets self and becomes free, natural and sincere in his manners. Just so the dancer, having balance and perfect control of her body, and knowing that it will always take graceful positions, can afford to forget it altogether, and give herself up to expressing her dance; or in daily life to going about her business with ease and naturalness, forgetting *how* she walks or holds herself, being entirely free from the fetters of self-consciousness.

The aristocrat has reserve as well as freedom. He has been schooled in infancy in the amenities of life. He has been taught to modulate his

voice, control his temper, even when angry to act courteously, and to make slow and controlled movements, whether at dinner table or in drawing room,—a slowness and reserve which are in contrast to the abrupt movements of the uncultured person. Of course this training in reserve would bring stiltedness if overdone, and would entirely kill that freedom which is so valuable an asset. The aristocrat should be schooled just enough to eradicate offensive characteristics, and should be schooled so *thoroly* that the better ways of doing things become habitual, being done unconsciously, so that he is left free to express himself unlimitedly in the more beautiful ways. In like manner the dancer is taught to control her body, to make graceful, long drawn out movements of her arms that are beautiful and expressive rather than jerky and meaningless, and to move in certain ways, following certain paths that are known to be beautiful. Then when these ways have become habitual she can let herself go with abandon and not be afraid of one gauche movement. Yet in the midst of her greatest freedom there is reserve, as the initiated will know. If there were not she would appear “foolish.” All people, whether they realize it or not, like to know that a person could do yet more. They like to know, “he put not forth half his strength.”

The aristocrat has had not only the usual school education but has had leisure and opportunity to become acquainted with literature and the other arts, acquiring an appreciation of the fine and beautiful things of life, and being refined by them. The dancer, too, is dealing with beauty all the time and is herself refined by it. The very fact of trying to build beautiful pictures with a thing so close to herself as her own body seems somehow to embed a sense of beauty deeply in her soul and make her appreciate all beautiful things. Then too the dancer comes directly in contact with other arts. In costuming she studies color and design, and music is her constant companion.

In brief, aristocracy might be called beautiful or illustrious ways in every act of life, and hence, a most desirable characteristic. It is to dancing's honor that it contributes so much toward aristocracy.

THE ARTIST

The artist among dancing women is she who serves Beauty and Truth, following an inner light of her own, a burning ideal, regardless of the opinions of others. She will make any sacrifice on the altar of her idea. She is her own judge of the worthy and unworthy in dancing, and neither the opinion of others nor the lure of

money, can make her deviate from the path to perfection that she has marked out. And let us add here that she must expect less money if she please the discerning few than if she cater to the lower standard of popular taste. Her longing for perfection not only impels her to long hours of patient practice, but extends itself to study of stage setting, suitable costuming and high quality of music. This array of difficulties is itself the reason for so few artists with so many dancers. And what is her reward for this struggle and sacrifice? Tho the artist may dance less often and make less money, she has the genuine respect of other artists in all branches of art, the larger public recognize in her something high and fine that makes them say "She is an artist"; but most of all she has her own satisfaction in following the highest call of her nature.

Yet an artist is never satisfied with her accomplishments. She will willingly repeat an exercise or dance a thousand times to bring it to perfection, but when this point is reached she sees yet farther ahead to other possibilities of improvement. Just as the traveller climbing the mountain sees a continually broader view as he ascends, so the dancer climbing her hill of difficulties sees always a wider field for improvement. Her ideal retreats continually while it broadens

and deepens and shines more luminously. She is as one,

“Whose high endeavors are an inward light
That makes the path before him always
bright:

Who with a natural instinct to discern
What knowledge can perform is diligent to
learn.”

It is looking always at an ideal that banishes monotony and makes hard work a pleasure. If a student tire easily of a dance it is a bad omen: she has not the makings of an artist for she cannot grasp its possibilities; yet all dancers cannot be artists for all are not born with that great inner light.

An artist may be such in any branch of dancing, and usually in not more than one, that being the one that receives her greatest enthusiasm, because it expresses her temperament. She becomes an artist when she brings this type of dance to its highest perfection. An artist in any branch has the same qualities. She must have all the virtues of good dancing, but some seem more apparent than others.

INDIVIDUALITY

The artist is first of all a human being rather than a doer of tricks, and more than this she is a *certain* human being, HERSELF, who stands

forth as a distinct individual, impossible to confuse with anyone else, for she imitates no one, but does that which *she* likes to do in the way *she* likes to do it. Thus, doing things to suit herself, she appears at her very best. If she were "standardized," she would be only one of the multitude.

BEAUTY AND TRUTH

A stated at the beginning, the artist is the servant of Beauty and of Truth. She is more interested in expressing beautiful ideas beautifully than in doing tricks or sensational feats or trying to appeal to the lower physical nature of her audience. And right here we should like to say that we do not believe that dancers need to resort to sensationalism and sex appeal to please ordinary audiences. In this opinion we differ from most stage managers. We believe audiences to be better and more intelligent than that, and can prove it by the fact that the most successful plays, those that have a long run, are those that are wholesome, with natural human interest and very well acted. Plays that try to succeed by other means usually fail. In the field of dancing the interest in simple things well done is evidenced by the fact that in the Russian dancers company it is the simplest dances that have to be repeated. The greatest dancers of our time owe their success to other things than tricks. We believe that Beauty and Truth have the widest human appeal.

The artist serves Truth in liking what is natural and what is suitable to the occasion. She will even like ugly, broken lines if they best express a character being depicted. She cannot endure falsity. She does not like to mix the steps of different nationalities or to force in tricks of the ballet where they are inappropriate. She does always what to her seems true.

CLARITY

Clearness is one of the marks of the artist. Every movement and pose stands out plainly because she does it thoroly and completely, using all the time allowed for it by the music, holding it until it has time to register in the minds of the spectators. There is no sliding over or blurring of anything; instead there is a series of clearly outlined poses and the pleasant feeling that there is time for everything.

PERFECTION

The desire for perfection bids the artist do only what she can execute easily and well. Her artistic sense does not allow her to present a jumble of some difficult feats that she must set her teeth to do at all, and at that with a stiffened body and an anxious look, while all the magnetism of her personality vanishes to give place to a few twinkles of her toes which may not twinkle

after all, but desert her at a moment's notice. The ordinary dancer will take this chance of failure and think that her audience does not know her fears (which show very plainly, however, thru her set smile). But afterwards she may be found saying, "I wish you could have seen me dance yesterday instead; I wasn't feeling at all well today." The artist never has to say that; she does only what she *knows* she can do well. She realizes that a simple thing done well will rank her as an artist, while a difficult thing done poorly will only label her a poor dancer.

SINCERITY

Sincerity is the last test of the artist. It means not only being *herself* but interpreting truthfully the idea behind the dance. She is herself but she is a real Spanish girl at the same time. When she interprets a mood she feels it strongly and shows it with equal strength. There is a perfect unison between her mind and body, no conflict between absentmindedly thinking one thing and doing another. The onlooker knows that she really means what she is doing and this wins his confidence. What she does mean he may not know, but he knows that she knows and that is enough. (If she is only pretending he will quickly know that too, and lose interest.) In such definite moods as happiness or grief there

can be no mistake in what her appeal means; she takes her onlookers with her and they feel the same happiness or grief. Yet in one point the sincere dancer is not of a single thought. She feels the grief and understands it, yet *enjoys* being able to interpret it so perfectly,—which may go to prove that art is always an expression of joy.

The sincere dancer thinks of nothing else at the time but of expressing her dance. She is so absorbed in the events of the moment that the rest of the happenings in this world fade away. The intensity of her concentration helps to give force to her appeal.

The sincere artist always dances from a feeling within, and her body enacts only what she feels, nothing else. There are no haphazard, meaningless motions to detract from the one idea expressed. Every motion represents a feeling. Her dancing rings true, and Truth is a thing of power.

All of the artist's qualities may be narrowed down to the Beauty and Truth with which we began; for do not clarity, perfection, individuality and sincerity all belong to these two? Indeed the poets say that Beauty and Truth are the same thing. So let the dancer take whichever appeals to her more for her inspiration.

The world has need of these artists with their high ideals and unswerving allegiance to them.

They ennoble the race; they inspire the less daring and original brothers and sisters. They are the pioneers of new things and sometimes martyrs for their cause. For the world of business does not understand them and calls them dreamers; whereas, if the truth be told, the business men themselves are the dreamers, with their worrying and scheming to accumulate the money which they think will bring them happiness. To create is the aim of the artist, and gives him more pleasure than the ownership of millions. He does not need to own things. The whole worlds of nature and art are his, from which to take what he needs for his dancing. All that he wants is freedom to work out his aims. To create is one of the real and eternal pleasures and is "twice blest: it blesseth him that gives and him that takes."

THE TEACHER

It is the happy task of the teacher of dancing to bring out in his pupils all the good qualities of which we have been speaking. We say "bring out" advisedly, for the good teacher is a leader rather than a driver. He stimulates and inspires, but at the same time lets his pupils develop in their own way as much as possible, so that each will remain a distinct personality. Of course he imparts the broad principles of good motion and

posture constantly, but in details he allows them as free a rein as possible. He must know so well what these broad principles are that he will not become "persnickety" and lay such stress on details that the pupils' dancing as a whole will be warped. For any detail or even a good quality that is developed in excess of the others will spoil the pupils' dancing. The teacher must likewise bring a pupil back to normal when she concentrates all of her thought on a certain detail. The teacher must never forget the broad view of dancing. . . . Just what his idea of dancing is, or what he considers the important things will determine what kind of a teacher he is, and how his pupils will dance.

One does not need to talk continually to put over one's ideas; in fact, it is noticeable that the best teachers talk less than the others and so give their classes the chance to concentrate better on their dancing. Even when a teacher is silent his class knows what he wants if he knows, and will do it. Teaching is a kind of unconscious transfusion of ideas from the teacher's to the pupil's mind, Emerson says. One thing is most important: the teacher's own physical movements must follow the laws of grace and harmony, for pupils cannot help imitating to a certain extent what they see. The teacher may lose force and strength as he grows old, but grace of motion

and posture will stay with him if he has ever acquired these.

It seems to us that it takes more skill to be a teacher than a dancer. The dancer has only her own physique and personality to deal with, while the teacher must adapt himself to hundreds of types, and not one only at a time either. In teaching a class he must see to it that he gives the kind of definite instruction that will yet leave each pupil free to develop her own individuality. He must also say the word that will benefit the majority of the class. . . . In a private lesson of course he has the greatest chance to help his pupil; for then, if he have the perspicacity to see where the weakness and strength of her physique and expression are, he can give her the individual dose of medicine that she needs, that will eliminate once and for all the idea of physical habit that holds her back, so that from that moment she will progress faster and in the right direction.

The teacher must keep the eyes of his mind always open, continually study his pupils, dancing in general, and human nature. And if he wants to keep up in the race of life and even add something to the extant science of his profession he must keep his mind young and alert by *using* it, e.g., in studying other subjects or in merely trying to do his own work better and better,

striving to reach his ideals. For the teacher has ideals just as the dancer has, but he realizes his thru his pupils and this gives him just as much pleasure as if it were his own dancing, and perhaps even more, for he has the chance to realize his ideals many times over in different dancers, and thus, thru their assistance, to present to the world a more varied and extensive offering of loveliness than he alone could give.

PLANNING A LESSON

from this book

The ideal lesson contains a special exercise for giving strength and freedom to each part of the legs, the torso and arms, separately, and then many exercises for all parts together.

Some form of each of the following exercises should be given:

Plier, for the thighs and knees.

Élever (or Dégager) for springiness in the feet.

Petits Battements to strengthen the feet.

Grands Battements or Flexer au Genou for freedom at the hip-joint.

Petits or Grands Ronds de Jambe for smooth motion at the hip-joint.

Petits Battements sur le Cou de Pied for the knees.

Enchainments containing hopping or leaping, for ballon (lightness) and for using all parts of the body at once.

These should alternate with par terre exercises (without hopping) to prevent the student from tiring.

Arm exercises (described in Book II).

Plastic exercises for the whole body.

Dances.

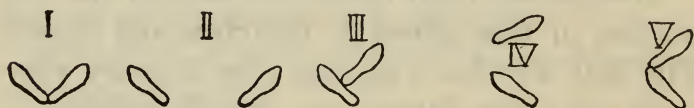
The Polonaise (for children's classes).

The exercises for the legs in this list may be given (a) at the bar (or using chairs); or (b) at the center; or (c) first at the bar then repeated at the center—the ideal way; or (d) some at the bar and others at the center.

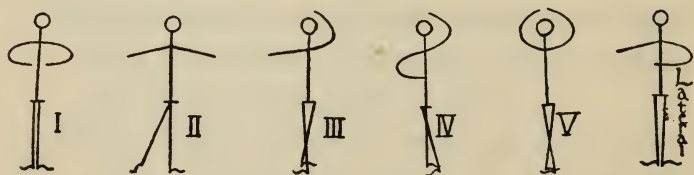
The teacher must decide for himself the proportion of time given to exercises and dances. The best way for a serious class is many exercises and a few dances very thoroly taught.

THE STANDARD POSITIONS

A detailed description and illustration of these will be found in Book I of the Chalif Text Book of Dancing. Below are sketched and described their main outline only.



The above drawings represent the five "sole" positions of the feet, i.e., with the feet flat on the floor. In the Second and Fourth Positions the foot of reference (R ft. in these drawings) is in the standard forms pointed, the toe alone being on the floor. The sole positions in these cases are seldom used, because they look clumsy, and the pointed position may be taken as the one intended, unless that on the flat feet be specified.



First Position. The arms make a circle in front of the chest at the level of the middle of the chest.

Second Position. The arms are raised sideways a little below shoulder-level.

Third Position. The R arm makes a half-circle over and in front of the head and the L is in Second Position. Reverse for Third Position with L arm up.

Fourth Position. The R arm makes a half-circle over and in front of the head and the L is in First Position.

Fifth Position. Both arms make a circle over and in front of the head.

Lateral Position. One arm is in Second Position and the other in First.

In combining the arm and foot positions to make the five standard attitudes of the body (1st ft. pos. with 1st arm pos., etc.), as is fully described for the first exercise of Book I, Chalif Text Book of Dancing, the Law of Opposition is followed, i.e., that arm is raised which is opposite to the foot which is in front.



The Amplified positions are indicated above. They are derived from the corresponding stand-

ard positions by separating the arms farther, at the shoulder-joint, and partially straightening them. Their brief descriptions are:

First. Both arms diagonally forward, a little below shoulder-level.

Second. Both arms back of the shoulder-line and considerably below shoulder-level.

Third. An approximately continuous slant with the two arms.

Fourth. The arm of reference is diagonally forward upward to side, and the other at chest-level diagonally forward to the other side.

Fifth. Both arms diagonally upward in front of the shoulder plane.



Above are the five ballet sole positions. The feet are turned out to be parallel with the shoulders.

THE FIVE STANDARD ARABESQUES

Any position in which one foot is lifted and the other on the floor is an arabesque, while one in which both feet are clear of the floor is called an aërial arabesque or arabesque en l'air. There are an infinite number of arabesques, since each position of an arm or leg, or turn of the body makes a different one. It is a composer's never-failing delight to discover new and beautiful ones. In making the search he does not merely try to find all the combinations possible of leg and arm positions, but sees mental pictures in which the human figure as whole is disposed in sweeping lines and varied planes. A line may pass thru a leg, trunk and head, and another thru the two arms and the shoulders, and these lines may be curved, straight, or broken, according to the composer's fancy, or what he wishes to express. The five standard arabesques contain only curved and straight lines, for these are the most beautiful. Unless built upon lines an attitude or arabesque cannot have unity or beauty, and when built according to a plan, it is said to have good "composition." Then it makes a definite picture of the body as a whole that seems to have a thought in it, or to convey an idea.

This *exercise* consists of doing the standard arabesques one after the other, while standing on one foot, then repeating them on the other foot. The weight rests on the whole sole of the foot for the sake of better balance; but in most arabesques the dancer appears more lightly poised when standing on the ball of the foot; her foot itself looks better, and in general there is more atmosphere.

The music may be that used for the five standard attitudes, or it may be any music of a melodic character with runs in the accompaniment which help the dancer in maintaining his balance.

THE AIM

Practice in the Five Arabesques is for the following results:

To learn to take easily and accurately in each detail these positions which are frequently used in dances.

To inculcate a "feeling" for lines, and so

To teach the building of beautiful pictures.

To teach coordination and the harmonious use of all parts of the body together.

To improve greatly the balance.



The First Arabesque

THE FIRST ARABESQUE

This is similar to the position of one of the famous statues of the Flying Mercury. It is used in the standard exercise for practicing sautés.

The thought in this arabesque might be of reaching toward a star. (It argues well for a dancer's progress if she "hitch her wagon to a star".)

BRIEF DESCRIPTION

Preparation: Take the correct standing position. Raise the arms thru First Position to Third Position Amplified with R arm up and palms down, and at the same time lift the L foot backward from the hip, turn the shoulders somewhat to R, bend the trunk and head a little to L and back, lift the chest and look in the direction of the R hand.

DETAILED DESCRIPTION

A curving line passes thru the head, trunk and backward lifted leg, another curving line passes thru the two arms and shoulders, and will be broken at the shoulder if the L arm is carried too low. The elbows should be only very slightly bent. These two curves are so related that the body as a whole seems to go in an upward curve

from L to R. Most of the backward bending is in the upper part of the back, due to the lifting of the chest. This lifting should seem to draw the whole body upward, making its carriage light and bouyant and improving all of its lines. The reason for turning the shoulders somewhat is that most positions look best, as seen from an audience, when the body is not placed flat toward the observer. A slight turning reveals more planes and long, curving lines of the body, and a greater diversity of lines in general, while failure to turn makes a flat, uninteresting picture, as all photographers know.

The leg may be lifted a little to L, instead of directly backward, but since the tendency is always to lift it too much to the side, it is wise to emphasize lifting it directly backward. The entire leg should be turned out at the hip-joint, so that the toes are pointed out and heel in. The toes are stretched down. There is danger that the thought of turning the leg out will make the dancer lift it sideward too much, and in so doing make a very awkward position and a break in the line of the trunk and leg. The knee of this leg should be bent just enough to continue this curving line. But if a ballet skirt is worn this knee would better be entirely straight and the leg lifted very high, seeming to make the aforesaid curve more abrupt. If the dancer cannot



Variation of the First Arabesque

lift her leg backward high and straight she would better avoid ballet skirts, for they have a way of revealing a lack of technique.

COMMON MISTAKES

Leaning forward instead of maintaining an erect carriage—Bending backward at the waist, causing the stomach to project forward—Settling down, thereby distorting the lines of the body—Taking angular instead of curving positions of the arms—Carrying the sideward lifted arm too low—Holding the fingers in an affected manner—Bending the head toward instead of away from the lifted arm—Lifting the leg backward from the knee instead of from the hip, or lifting it too far sideward—Bending the knee too much—Failure to turn out the lifted leg—Holding the whole body stiff—Failing to feel the sweep of long lines thru the body, and so failing to express them.

VARIATION

Leaning far forward while standing in the First Arabesque makes a well known position that is frequently used in toe dancing, and in other dancing as well, and is called by some ballet masters the Third Arabesque. Altho it looks very different from the standard First Arabesque it is closely related to it, since the arms and legs

are disposed in the same way, the only difference being in the bending of the trunk. It is often practiced by itself as an exercise for acquiring balance, but is not included in the exercise series of arabesques that we are here describing.

The details of this variation are: Stand on R foot, facing diagonally forward R, with L foot lifted backward, the knee being absolutely straight, incline the trunk so far forward that it is horizontal, extend the R arm forward and L arm backward, parallel to the L leg and a few inches only above it, have both arms straight and both palms down, and lift the face to look diagonally forward R. The lines of this arabesque are straight ones. A straight horizontal line passes thru R arm, trunk and backward stretched L leg, and the L arm, being parallel and so near, really belongs to this line. Another straight line is the supporting R leg, which should be at a right angle to the first straight line. Beware of holding the arms stiff instead of merely straight.



The Second Arabesque

THE SECOND ARABESQUE

This beautiful position is shown in the famous picture by Guido Reni of Aurora floating in the clouds. It is a favorite arabesque in the so-called Greek as well as in Classical dancing.

A dancer poised in this position seems about to float away in the direction of her waving arms, or to have just alighted from a fairy-like flight. It is a most spiritual and poetic arabesque.

The position of arms used here is called High Lateral Position.

BRIEF DESCRIPTION

Starting from the First Arabesque, swing the L arm across in front of the body toward the R, bringing it to a position that is approximately parallel to the R arm and below and in front of it, turn this palm out, as the R palm is already turned out, turn the face to L to look toward the audience over the L shoulder, while keeping the head bent to L and backward as it was before, bend at the waist a little farther to L and back, turn the shoulders a very little more to R, and lift the chest a little more. Aside from these few changes the body remains as it was in the First Arabesque. The student will understand, when

he tries to keep the L leg lifted as it is, why we stated that this exercise develops balance.

DETAILED DESCRIPTION

The same line runs thru the head, trunk and L leg as in the First Arabesque, but now it is curved a little more sharply. The two arms are now in one surface, a curving surface made by bending the elbows a little more than in the previous position and bending the wrists upward a little,—just enough to continue the slight upward curve of the arms. The position of the head used here is one of the most beautiful known and reveals long curving lines of the neck.

COMMON MISTAKES

Settling too far sideward instead of maintaining a buoyant, erect carriage—Failure to keep the head bent to L and back, when turning the face—Bending the arms too much, making angles instead of curves—Other errors that have been enumerated for the First Arabesque.



The Third Arabesque

THE THIRD ARABESQUE

This is somewhat similar to the best known statue of Flying Mercury. It follows the law of the opposition of the arms to the legs, which helps to balance the weight of the body and gives diversity of lines.

This arabesque, with its conspicuously lifted arm seems to suggest uplifting of some kind, for example, holding a torch high upward for the enlightenment of men.

BRIEF DESCRIPTION

While remaining on R foot move the arms to a Third Position in which the L arm is lifted directly upward, being nearly straight with palm turned in, turn the shoulders to face directly forward, extend the L leg directly backward, or even across toward R a little, bend at the waist to R, and look up toward L hand with head bent to R and back.

DETAILS

The lifted L arm and supporting R leg should make an almost continuous perpendicular line and the head, trunk and lifted L leg a continuous curve. The chest should be lifted and the whole

figure drawn up to be tall, to give the heroic look that the bearer of a torch should have.

COMMON MISTAKES

Failing to reverse the bend of the body from the previous exercise—Neglecting to turn the shoulders forward, with the consequent moving toward R of the backward lifted leg—Thinking so much of bending sideward that the desired erect carriage is lost.



The Fourth Arabesque

THE FOURTH ARABESQUE

This is a fantastic position used in Classical dancing only. Altho it has some broken lines in its composition it is yet beautiful.

Archness and capriciousness are expressed.

BRIEF DESCRIPTION

Starting from the Third Arabesque turn the shoulders far to L and lean toward the audience, bending far sideward to R to do so, bring the arms to Fourth Position with L arm up and palms in, lift the L leg directly backward from the hip, but with the knee bent at a right angle, the leg below the knee being held horizontally, with toes stretched down, look forward toward the audience with the head bent backward and to R—an entirely natural position. (The student may take heart here: there is only one position more to go thru before the L foot can be lowered.)

DETAILED DESCRIPTION

The line of this arabesque that passes thru the head, trunk and L leg is sharply broken at the knee, and lies in a horizontal plane; the part of it extending from the head to the knee is straight and so is the other part with its down-

ward stretched foot. In another plane, vertically placed, are the two arms, the head midway between them and the straight supporting R leg. Thus it is seen that this arabesque is built on two planes which intersect each other at a right angle.

COMMON MISTAKES

Failure to turn the shoulders to L sufficiently—Neglecting to lean sideward far enough—Failing to feel the two intersecting planes and thus making the two mistakes just mentioned—Lifting the L leg somewhat sideward instead of directly backward, thus breaking the line at the waist where it should be straight—Bending the L knee too little—Failure to keep the supporting knee absolutely straight—Bending the arms too much or too little instead of curving them gracefully—Twisting the head in some unnatural way to try to see the audience instead of allowing it to follow the line of the trunk and merely turning the eyes.



The Fifth Arabesque

THE FIFTH ARABESQUE

This position may be termed "adorable," for if ballet skirts are worn they make a very becoming background for the dancer's head, while the lifted foot peeping out above the skirt is generally considered "bewitching".

The thought in the arabesque is of making obeisance to an audience, after performing some feat (e.g., the five arabesques); presenting oneself before them in a charming way, asking their approval.

BRIEF DESCRIPTION

Starting from the Fourth Arabesque, bend the supporting R knee as much as possible, stretch the L leg out backward and high upward with knee straight, lean as far forward as possible, open the arms to a Second Position curving considerably in front of the shoulder line with palms turned forward, and lift the face to look directly forward with the head thrown back. (The time to rest is now near at hand.)

DETAILED DESCRIPTION

This is the only one of the five arabesques in which the dancer faces the audience squarely, it

being one of the exceptions to the rule of turning partially to one side. In this case the picture does not appear flat when seen from in front.

A concave curved line is formed by the head, the arched back and the backward lifted leg. The foot should be higher than the head, and should of course be turned out, the tip of the toe pointing upward. The bent supporting knee should also be turned out sideward. A beautiful, symmetrically curved line is formed by the two arms and the shoulders. The dancer should take this arm position as if saying, "Here am I."

COMMON MISTAKES

Failure to lift the leg high enough—Bending the knee of the lifted leg—Allowing the tip of the extended foot to be depressed and so being adjudged a poor dancer by those narrow-minded critics who consider only the feet—Turning the bent supporting knee forward instead of sideward—Turning in the toe of this foot—Failure to lift the face sufficiently—Holding the arms too far back, thus missing the expression desired.

FINISHING THE CHAIN OF THE FIVE ARABESQUES

Slowly raise the trunk and lower the L foot to Third or Fifth Position in the rear, meanwhile keeping the arms in Second Position; then turn the palms down and slowly let the arms fall to the Stationary Position at the sides.

THE FIVE ARABESQUES ON THE LEFT FOOT

Repeat the Five Arabesques, interchanging R and L for all parts of the body.

ÉLEVER ET PLIER

Pron. ayl'vay ay plee-ay. Translation: To rise and to bend. Par terre family.

To rise onto the toes, then bend the knees.

This exercise is usually practiced first at the bar, as described in Book I, under the title "Plier." The description here will be for center practice.

It is done in all five positions.

The music is any sustaining melody in 4/4 or 2/4 time.

The principal aims of the exercise are strength and suppleness for the legs, and balance (when practiced without the bar).

THE EXERCISE

Preparation: Standing in First Position, raise the arms thru First to Second Position. Rise onto the balls of the feet (ct 1, 2), while remaining on the balls of the feet bend the knees until almost sitting on the feet, with the knees turned out as far as possible and keeping the back perpendicular (ct 3-6), rise, straightening out the knees while still standing on the balls, then lower the heels (ct 7, 8). During cts 1, 2 the arms are

lifted thru First to Fifth Position; during cts 3-6 they go down thru Second to First Position and on cts 7, 8 return to Second Position.

Repeat 4 or 8 times with the feet in First Position.

The exercise should be practiced in all five positions, but not all in the same lesson necessarily.

DÉGAGER

Pron. day-gà-zhay. Par terre family.

To transfer the weight from one foot to the other.

This exercise includes the exercise "Élever," (rising on the toes), and need not be given in the same lesson with it.

Dégager is practiced in the open positions, Second and Fourth, in which the transfer of weight is plainly seen; but in dancing there are often dégagers in closed positions, which are invisible.

The music is a waltz played quite slowly.

THE AIM

To strengthen and make supple the feet and thus to insure stepping with security.

To teach the feet to grasp the floor firmly.

To induce springiness in the feet.

To provide balance.

To teach control.

To teach adagio (slow) movement and thus

To eliminate jerkiness in dancing and walking.

To teach expression when arm and body movements are included in the exercise, as here described.

GENERAL RULES

This exercise is always begun with the L foot flat on the floor and the R foot pointed, next rise as high as possible on the ball of L foot; then comes a moment when the weight is equally on both feet while rising as high as possible on the balls of the feet, then the weight is gradually transferred to the R foot and its heel slowly lowered until the whole sole rests on the floor and the L foot remains in a pointed position. See that the toes are always well turned out. When rising on the toes try to bring the heels forward, to stand squarely on the center of the balls of the feet, and to avoid little extra movements and quiverings in the feet. Keep the knees straight thruout the exercise: the rise and fall must be made by the feet alone. The transfer should be effected very slowly and smoothly, not completing it until the 3rd ct.

The arms and body also move very slowly and smoothly, taking 3 cts to complete each attitude.

DÉGAGER SIDEWARD

THE EXERCISE

Preparation: Raise the arms thru First to Second Position and point the R foot in Second Position. Rise onto the ball of L foot and transfer the weight to R foot, leaving L foot pointed to the side, at the same time swinging R arm to First Position (ct 1, 2, 3,—1 meas.). Rise on the ball of R foot and transfer the weight to L foot, leaving R foot pointed to side and at the same time swing the R arm to Second Position (ct 1, 2, 3,—1 meas.). The L arm remains at Second Position all of the time. Repeat the above 4 or 8 times in all and finish on the last meas. by bringing the R foot to First Position.

Point the L foot in Second Position and repeat the above, moving the L arm only.

DETAILS

The trunk and head bend to the L when swinging onto R foot, and the face is turned to look diagonally forward and upward to R. On returning the weight to the L foot the trunk and head bend a little to R. The palm of the moving hand turns down just before leaving Second Position; after arriving at First Position it turns some-

what up, then reaches forward, and in this position returns, to Second Position, following the same horizontal path by which it came. On the inward swing of the arms the shoulder joint moves first, the elbows next and the wrist last, while on the outward swing this order is reversed.

EXPRESSION

The inward swing of the arm seems to indicate oneself, meaning "I"; and the forward extension that follows means, "pay my respect to you."

DÉGAGER FORWARD

THE EXERCISE

Preparation: Raise the arms thru First to Second Position and point R foot directly forward in Fourth Position with toe well turned out. Rise on the ball of L foot, transfer the weight to R foot and at the same time raise the arms to Fifth Position (ct 1, 2, 3—I meas.). Rise on the toe of R foot and transfer the weight to L foot, lowering the arms to Second Position (ct 1, 2, 3—I meas.).

Repeat 4 or 8 times in all.

Repeat with L foot forward.

DETAILS

The trunk and head bend to the L and backward when swaying forward onto R foot, and the face is turned to look into the R palm. The backward bend should be chiefly in the upper part of the back, occasioned by lifting the chest, and care should be taken that a forward projection of the hips does not take the place of raising the chest. On returning the weight to L foot the trunk and head bend to R a little.

The arms follow a semi-circular path when being raised, approaching First Position. Turn

the palms down just before starting to raise them, then turn them in gradually while raising them until at Fifth Position they are toward the face. On lowering the arms the backs of the hands lead.

EXPRESSION

Imagine that you lift a wreath of flowers above your head.

DÉGAGER BACKWARD

THE EXERCISE

Preparation: Raise the arms thru First to Second Position and point the R foot directly backward in Fourth Position. Rise onto the ball of L foot and transfer the weight to R foot, at the same time swinging the L arm (the opposite arm) to First Position (ct 1, 2, 3—I meas.). Rise on the ball of R foot and transfer the weight to L foot again, swinging L arm to Second Position (ct 1, 2, 3—I meas.).

Repeat 4 or 8 times in all.

DETAILS

The trunk and head bend to L and slightly back so that the L leg and trunk together form a slanting line. The trunk and head bend to R a little on returning the weight to L foot.

The arm moves exactly as described in Dégager Sideward.

EXPRESSION

This is the same as for Dégager Sideward except that here majesty and hauteur are also expressed.

DÉGAGER IN COMBINED DIRECTIONS

Sideward and Forward. Preparation: Point R foot in Second position. Transfer the weight to R foot, (1st meas.) transfer it to L foot and immediately after doing so slide the R foot thru First Position to a pointed Fourth Position forward (2nd meas.). Transfer the weight forward to R foot (3rd meas.), and back onto L foot, immediately afterward sliding R foot thru First Position to a pointed Second Position (4th meas.).

The arm and body movements are the same as for Dégager in Second and Fourth Positions separately.

Repeat 4 times in all.

Repeat 4 times starting L foot.

Sideward and Backward. Preparation: Point R foot in Second Position, lifting the arms thru First to Second Position. Transfer the weight to R foot (1st meas.), transfer it to L foot (2nd meas.), after sliding R foot thru First Position slide it to Fourth Position in the rear, transfer the weight back onto R foot (3rd meas.), and transfer it forward to R foot (4th meas.). The arm and **body movements** are the same as for Dégager in either direction separately.

Repeat 4 times in all.

Repeat 4 times, starting L foot.

COMMON MISTAKES

Failing to rise onto the toes at all, merely shifting the weight instead—Bending the knees—Turning in the toes, especially of a forward placed foot—Making extra movements and quiverings of the feet—Completing the transfer of weight too soon—Failure to lift the chest—Moving the arms too fast and without expression.

GRANDS BATTEMENTS EN 3 DIRECTIONS.

Pron. grahn bàt-mahnz ahn trwah dee-rek-syawN.

Par terre family.

Lifting the leg forward, sideward and backward.

A grand battement (described completely in Book I) is: Lift the leg to an open position (ct 1), and lower it to a closed position (ct 2), keeping both knees straight.

Grands battements are practiced both with and without the bar.

The music for the present exercise is in slow $3/4$ time of a well marked, decisive rhythm, e.g., a Polonaise.

The principal aim of the exercise is freedom at the hip-joint. Other aims are enumerated in Book I.

THE EXERCISE AT THE CENTER

Preparation: Stand with the R foot in Fifth Position in front, lift the arms thru First to Second Position, and hold them thus thruout the exercise.

Lift R foot directly forward (ct 1), return it to Fifth Position in front (ct 2), lift R foot sideward (ct 3), bring it down to Fifth Position be-

hind (ct 4), lift R foot directly backward (ct 5), return it to Fifth Position behind (ct 6); repeat all, starting L foot, and continue starting R and L feet alternately while moving backward little by little. After a short pause repeat the exercise moving gradually forward, starting lifting L foot backward.

THE EXERCISE AT THE BAR

The music is in $2/4$ time.

Lift R foot forward (ct 1), return it to Fifth Position in front (ct 2), lift R foot to side (ct 3), bring it down to Fifth Position behind (ct 4), lift R foot backward (ct 5), return it to Fifth Position behind (ct 6), lift R foot to side (ct 7), and bring it to Fifth Position in front (ct 8). Repeat with R foot always as long as desired, then turn to face in the opposite direction and repeat an equal number of times with L foot.

THE EXERCISE IN TWO DIRECTIONS

The music is in $2/4$ time.

Lift R foot sideward (ct 1), return it to Fifth Position in front (ct 2), lift R foot forward (ct 3), bring it to Fifth Position in front (ct 4), and repeat all, starting L foot (cts 5-8). Continue starting R and L feet alternately, while moving forward little by little.

After a short pause repeat the exercise moving backward thus: lift L foot sideward (ct 1), return it to Fifth Position behind (ct 2), lift L foot backward (ct 3), bring it to Fifth Position behind (ct 4), repeat all with R foot and continue alternating R and L feet.

UN PETIT ROND DE JAMBE PLIÉ ET TROIS PETITS RONDS DE JAMBE

Pron. öN p'tee rawN de zhahNb plee-ay ay trwah p'tee
rawN de zhahNb. Par terre family.

One slow small foot circle with bending of the supporting knee, and 3 fast foot circles with a straight supporting knee.

The exercise is practiced both with and without the bar.

The two parts of this exercise have been fully described in Books I and II.

The music is 4/4 time and legato. The same selections may be used as for Petits Ronds de Jambe.

THE AIM

The exercise is for the same purposes as Petit Ronds de Jambe, and in addition is used:

To create suppleness and freedom in the knees.

To strengthen the knees and thighs.

To turn out the knees.

To bring dexterity of the feet.

To bring freedom of action at the hip-joint.

To teach using the leg from the hip while keeping the knee straight.

THE EXERCISE

Beginning from First Position slide the R foot forward, bending and turning out the supporting knee, slide R foot out to side, describing a semi-circular path (ct 1), bring R foot in to First Position, straightening the supporting knee (ct 2), slide R foot out to side (prep. m'v't), describe 3 quick little circles forward, keeping the toes on the floor (ct 3, and, 4), finishing in First Position. Be sure that the whole sole of the foot brushes the floor while passing thru First Position between the making of each circle.

Repeat as many times as desired, then repeat an equal number of times with L foot.

The exercise should then be practiced backward, using R and L feet.

PETITS RONDS DE JAMBE
AVEC PORT DE BRAS

Pron. p'tee rawn de zhahn à-vek por de brah,
Par terre family.

Translation: Small foot circles with arm movements.

Small foot circles, from 4th position behind to 4th position in front, accompanied by arm movements.

The exercise is practiced moving forward and backward.

The music is in 4/4 time, that is legato, and melodious.

THE AIM

To bring coordination of the legs, arms and body.

To teach the law of opposition of arms and feet.

To give grace and suppleness to body and arms.

To bring balance and control.

To train the leg to move in a circle, and thus

To bring freedom at the hip-joint.

To strengthen the toes, arches and ankles.

To induce an easy and graceful walk.

THE EXERCISE

Forward. Preparation: Stand on L foot with R foot pointed directly backward in Fourth Po-

sition, lift the arms thru First to Third Position with R arm up, and bend at the waist a little to L.

Just before the music begins describe a forward semi-circle with R foot, keeping the toes on the floor, and finishing in Fourth Position in front; on ct 1 step forward on R foot from the toe down, while lowering R arm to Second Position; during cts 2, 3, 4, remain on R foot with L foot pointed backward, while moving the arms to First Position on ct 2 and slowly to Third Position with L arm up on cts 3, 4, at which time the trunk bends to R.

Continue alternating R and L feet while moving forward, for 4 or 8 times with each foot.

Backward. A different plan is followed in moving backward, i.e., the weight is kept on the forward foot, just as in moving forward, while the free foot swings backward simultaneously with the arm movements, which are the same as in moving forward.

Preparation: Stand on L foot with R foot pointed backward as at the end of the forward exercise. Transfer the weight back onto R foot, opening the R arm to Second Position (ct 1); during cts 2, 3, 4, swing the L leg backward in a semi-circle to Fourth Position behind, keeping the toes on the floor, and simultaneously bring the arms to First Position on ct 2, and slowly to

Third Position with L arm up on cts 3, 4, the trunk and head bending to R.

Continue alternating R and L feet for 4 or 8 times each.

DETAILS

The knees should be kept straight and strong always, a position which helps so much toward a good carriage of the whole body. The legs should be turned out, of course, with toes stretched down, the arch and ankle pushed outward, the heel pressed forward, and the toes "feeling" the floor with strength. When transferring the weight from one foot to the other first rise onto the balls of both feet, then lower the heel of the one that is to take the weight (*dégager*). Remember that in Fourth Position either in front or behind, the toe should be in line with the heel of the stationary foot, making a crossed position that beautifies dancing.

The attitude used is exactly the same in the forward and backward progression. The trunk and head bend sideward and also twist a little *toward* the side which bears the weight; the line of this twist is continued in the backward stretched leg; the face looks upward toward a lifted hand; the head is held proudly erect even tho bent to one side; the chest is well lifted.

A most important feature of this exercise is

keeping the legs strong and full of energy while relaxing the upper part of the body and the arms.

EXPRESSION

Think of the majesty of a queen issuing a command, when taking this beautiful and stately attitude.

COMMON MISTAKES

Bending the knees like a weakling—Failure to keep the toes on the floor always—Toes not well turned out—Failure to depress the toes and elevate the arch—Jerkiness in the circling—Omitting the rising onto the balls of the feet when transferring the weight—Relaxing the legs—Making small, angular movements of the arms from the elbows instead of large, free movements from the shoulders—Bending the head forward while looking upward—Leaning forward or settling sideward instead of maintaining an erect, buoyant and majestic carriage.

PETITS BATTEMENTS AVEC PORT DE BRAS

Pron. p'tee bàt-mahNZ à-vek por de brah. Par terre
family.

Small beatings alternating with arm movements.

A petit battement is: slide the foot out and bring it back, keeping the toes on the floor always.

One form only of this exercise should be given in a lesson.

Either Third or Fifth Position of the feet may be used.

The music is $2/4$ or $4/4$ time with runs in either the accompaniment or melody.

During a lesson at the bar petits battements without arm movements should always be given, as described in Book I.

THE AIM

In addition to the aims of petits battements and of port de bras, as given in Books I and II, the aims here are:

To coordinate the movements of the arms and feet.

To acquire the ability to make energetic leg movements while keeping the upper part of the body and the arms relaxed.

To attain control thru using one part of the body at a time.

FIRST EXERCISE

Forward. Preparation. Stand in Third or Fifth Position with R foot behind and raise the arms thru First to Second Position.

Move forward little by little thus: slide the R foot to R (ct 1), return it to Third or Fifth Position in front of L foot (ct 2), and repeat with L foot (ct 3, 4). During this time the arms have remained in Second Position. Standing still move the arms to First Position and back to Second Position again, at the same time twisting and bending the trunk and head to R and then to L (cts 5-8), completing 2 meas. of 4/4 music. When leaving First Position turn the hands up with an expression of giving.

Backward. Starting from the position at the end of the forward progression, slide L foot to L (ct 1), return it to R foot in Third or Fifth Position behind (ct 2) and repeat with R foot (ct 3, 4). During this time the arms have remained in Second Position. Standing still move the arms thru First to Third Position with palms up and to Second Position again, at the same time twisting and bending the trunk and head first to L, and then to R (cts 5-8).

Repeat 4 or 8 times in all, starting L foot always.

SECOND EXERCISE

Forward. Preparation. Stand in Third or Fifth Position with R foot behind and open the arms thru First to Second Position.

Slide R foot to R (ct 1), bring it back to L foot in Third or Fifth Position in front (ct 2), slide R foot forward (ct 3), bring back to L foot in front of (ct 4). The arms have remained in Second Position. Standing still move the arms to First, to Fourth with L arm up and to Second Position again, at the same time twisting the head and trunk to L, then bending and twisting them to R (cts 5-8).

Repeat with L foot, reversing the positions of the arms as well as the bendings of the torso. Continue starting with R and L feet alternately for 4 or 8 times in all.

Backward. Starting from the position at the end of the forward progression, slide L foot back (ct 1), bring it to R foot behind (ct 2), slide L foot backward (ct 3), and bring it to R foot behind (ct 4), keeping the arms in Second Position the while. Standing still move the arms to First, to Fifth and to Second Position again, at the same time twisting the trunk to L, then bending backward and to R as well as twisting to R (cts 5-8).

Repeat with R foot and continue alternating R and L feet for 4-8 times in all.

THIRD EXERCISE

Forward. Starting with R foot behind, slide R foot to R (ct 1), return it to L foot in front (ct 2), repeat with L foot (ct 3, 4), slide R foot backward (ct 5), return it to L foot behind (ct 6), slide L foot forward (ct 7), and return it to R foot in front (ct 8), completing 2 meas. of music. During these 8 cts keep the arms in Second Position. Standing still move the arms to First, to Fourth Position with R arm up, and to Second Position again (4 cts), then make another movement of the arms to First, to Fifth and to Second Position (4 cts). With each of these two arm movements the trunk and head should twist to R, then twist and bend to L.

Repeat 4 or 8 times in all, starting R foot always.

Backward. Starting from the position at the end of the forward progression, slide L foot to L (ct 1), return it to R foot in the rear (ct 2), repeat with R foot (ct 3, 4), slide L foot forward (ct 5), return it to R foot in front (ct 6), slide R foot back (ct 7), and return it to L foot behind (ct 8), keeping the arms in Second Position the while. In this exercise the arm movements and

the bendings that accompany them are the same in the backward as in the forward progression.

Repeat 4 or 8 times in all, starting L foot always.

EXPRESSION

See how energetic I can be with my feet and how languid and graceful with my arms.

COMMON MISTAKES

These have been enumerated in Books I and II under the titles "Petits Battements" and "Port de Bras."

FLEXER AU GENOU

Pron. flexer oh genu. Par terre family.

Translation: Flexing of the knee.

Lifting and bending the knee.

This exercise may be practiced at the bar or center, and is executed sideward only.

The music may be 6/8, 2/4 or quick waltz time.

THE AIM

To stretch the hip-joint, enabling the dancer to lift the leg easily.

To strengthen the thigh.

To make the knee supple.

To teach stretching the toes down when raising the foot.

To give strength and springiness to the feet.

To turn out the legs.

THE EXERCISE

Preparation: Stand with the feet in Third or Fifth Position with R foot behind. Lift R knee sideward as high as possible, with knee so sharply bent that the foot is close to the supporting knee, and simultaneously rise onto the ball of the supporting foot (ct 1), lower R foot to Fifth Position in the rear and lower L heel, so as to finish

with both feet flat on the floor as at the start (ct 2), repeat, finishing with R foot in Fifth Position in front (ct 3, 4).

Continue finishing with R foot behind and in front alternately for 32 counts in all.

Repeat an equal number of times with L foot.

At the center the exercises may be practiced with R and L feet alternately, moving forward little by little, then backward.

DETAILS

The knee should be lifted with force, jerking it up as high as possible, to stretch the tendons of the hip-joint. It must be turned directly side-ward to give another stretch at the joint as well as to form the habit of turning the legs out when lifting them. When the foot is lifted the toes as well as the knee must be turned out. To do this think of pointing the toes backward and heel forward. The knee of the supporting leg must never bend. If this rule be adhered to great strength of the knee will be acquired as well as the habit of standing on a straight supporting leg, which gives such a beautiful and finished appearance to any position.

EXPRESSION

Imagine that you are a toe dancer doing a sprightly little dance.

COMMON MISTAKES

Failing to turn the lifted knee out sufficiently
—Bending the supporting knee—Turning in the
lifted foot—Failing to lift it close enough to the
supporting leg—Doing the exercise without vim.

DÉVELOPPÉS

Pron. dayvelopay. Par terre family.

Lifting and extending the leg slowly.

This exercise should be done at the bar first and afterwards at the center.

It is practiced stretching the leg forward, backward and sideward.

The music is slow, and of a melodic character, in 4/4 to 2/4 time.

THE AIM

To strengthen the thighs.

To induce a habit of turning out the knee when lifting the leg.

To inculcate the idea that if the foot is to be turned out the turning must take place at the hip-joint.

To stretch the legs, and thus

To straighten the knees, i. e., to teach holding them straight when the leg is lifted.

To develop ability to hold the leg up for a long time, so that an arabesque in dancing can be easily held.

To teach stretching the toes down when raising the foot.

To teach control by keeping all but one part of the body motionless.

To improve the balance (when not using the bar).

To prepare the legs for doing grands ronds de jambe correctly.

THE EXERCISE

While standing at the bar lift the R knee side-ward, waist-high, rather quickly, with R foot almost touching the inside of the L knee. This is the starting position. Very slowly stretch the leg out forward at waist level keeping the knee and foot turned out as much as possible, and finally straightening the knee entirely (7 cts); hold this position (ct 8). Slowly lower the foot to Fifth Position in front, keeping the knee straight all the time (7 cts); rest (ct 8).

Repeat 4 or 8 times in all with R foot, then turn to face in the opposite direction and repeat the same number of times with L foot.

Repeat with R foot and L foot extended side-ward, turned out, of course, then repeat with each foot extended backward.

Développés need not be done in all directions in one lesson.

DETAILS

The following general rules apply to the execution of développés in any direction.

In the preparatory position the knee must be turned directly out to the side and lifted high, the toes must be so strongly stretched down that they touch, or nearly touch the supporting leg, but the toes must not be turned in, as there is a strong tendency to do whenever stretching the foot. Instead the foot must be directed backward a little, so that the inside of the arch curves forward and the heel is brought forward.

When stretching the foot out (in any direction) think first of all and all the time that the *heel must lead*. This will help more than anything to turn out the leg. Another suggestion for the same purpose is to think that the knee must try to stay just where it is in the preparatory movement.

The ideal for this exercise, or the way the most benefit can be derived from it, is to have the foot so far turned out as to be horizontally placed. At the side the horizontal position would be impossible of course, but at least the heel can be further forward than the toe.

At this point the toes should be deprest, with arch curving forward as usual.

When lowering the leg, control the movement, and in so doing gain yet more strength.

The knee of the supporting leg must be absolutely straight.

The importance of a correct, straight standing position here cannot be overestimated, since a good habit formed under such trying circumstances will be easily kept under the lesser strain of dancing itself. Nothing gives so much "style" to dancing as a good posture of the body. One of the main reasons for holding the bar is to make a perfect standing position possible while doing exercises.

In correct posture the shoulders will be at the same height; the supporting leg and trunk will form a continuous straight and vertical line, the body leaning neither toward nor away from the bar nor forward nor back, nor breaking the line at the waist; the chest should be lifted high, the back flattened at the shoulder line, and the whole body drawn up tall and held buoyantly; the head too must be held high.

Yet the upper part of the body and arms must not stiffen in the effort to stand correctly. The legs are the only part that must be energized and strong.

The face must not be "set" with eyes staring.

The command "Relax the face!" will be beneficial. To find what its result will be, try it.

EXPRESSION

Think of developing strength and of being the master of your own feet, with power to compel them to do your will.

COMMON MISTAKES

Knee not sufficiently turned out or lifted high enough in the preparatory position—Toes turned forward instead of backward in this position or not stretched sufficiently—Allowing the toes and knee to be turned forward instead of outward when stretching out the foot—Bringing the knee forward when beginning to stretch the foot forward, instead of trying to keep it out sideward, which mistake would be "knee leading" instead of the desired "heel leading"—Having the tip of the toe turned in instead of out when the stretching is finished. (Note that in the backward stretching the toes should point upward)—Bending forward with sunken chest—Leaning sideward toward the working foot—Resting against the bar for support—Bending the supporting knee—Holding the body and arms stiffly instead of expressing ease, whether feeling it or not.

GRANDS RONDS DE JAMBE

Pron. grahn rawn de zhahnb. Par terre family.

Large circles in the air with the foot, without touching the floor between circles.

If the word *grand* were omitted the exercise would mean circles of the leg with lowering of the foot to the floor between circles; while to descend yet further, in *petits ronds de jambe* the toes are kept always on the floor.

Other forms of *grands ronds de jambe* will be described in a later volume.

In all foot circles there is forward or outward circling and backward or inward circling.

All *ronds de jambe*, and especially *demi*-(half) *ronds de jambe*, are used with great frequency in classical dancing to ornament and beautify the steps, to fill out the beats of the music with rhythmical movement, since it takes longer to move a foot in a curved than in a straight path, and to take a foot position smoothly and with graciousness rather than abruptly.

Grands ronds de jambe are usually practiced at the bar, to insure their correct execution, but should be done at the center as well, after good habits have been formed at the bar.

The music is of a melodic character in 2/4 or 4/4 time, with a full sustaining accompaniment that helps the student to move smoothly.

THE AIM

All of the aims of *Développés* are applicable here, since a *développé*, whether forward or back, executed somewhat faster, is the beginning of a *grand rond de jambe*. Even the starting position is the same.

Other aims of circling are:

To train the leg to move in a circular path, and thus

To bring control of movement at the hip-joint by enforcing slow, smooth movement there.

To insure easy execution of the much used *demi-ronds de jambe*.

THE EXERCISE

Preparation: Starting with R foot in Fifth Position in the rear, lift the R knee sideward with toes near the supporting knee. Extend R foot forward (as in *Développés*; cts 1-4), then, keeping it at waist height, slowly swing it outward to Second Position (ct 5, 6); while keeping the thigh as it is bend the knee, bringing the foot near the supporting knee—the starting position for this exercise (ct 7), and pause in this position (ct 8).

Repeat 4 times in all, without lowering the foot, and after finishing the last circle make a very quick grand battement forward, finishing with the foot in Fifth Position in front.

Turn to face in the opposite direction and repeat the exercise with L foot.

Do grands ronds de jambe backwards, starting with the working foot in Fifth Position behind again, lifting the knee at first, extending the foot backward, holding it as high as possible, swinging it outward to Second Position at waist level, and finally bending the foot under with knee still lifted sideward—the starting position. Finish with a grand battement backward.

DETAILS

All of the particulars of Développés—for the working foot, the supporting leg and the general carriage—apply here, and cover all the details of the execution of this exercise. It is only necessary to add that the foot must be kept turned out while moving to its next position, must move slowly and smoothly and finish correctly turned out with knee absolutely straight in its sideward position before resuming the starting position. The foot should not stop at the forward and sideward extensions, as the description would seem to indicate; it should circle smoothly and con-

tinuously, never stopping except when the foot is bent under.

The reason for the seeming cruelty of finishing with a high grand battement when the working leg is aching with fatigue (probably) is first of all to develop the will power that a dancer must possess, by actually doing what seems impossible; secondly to call out that reserve of strength which comes in emergencies, and after coming remains as a part of the usual strength. (Yet a teacher must beware of overdoing this method and so weakening his pupil instead of strengthening him.)

EXPRESSION

Imagine that you are practicing "Port de Bras" with a foot instead of an arm; try to move the foot just as slowly, gracefully and expressively as you would an arm.

COMMON MISTAKES

These are the same as the common mistakes for Développés.

PETITS BATTEMENTS
SUR LE COU DE PIED

Pron. p'tee bàt-mahn sür le coo de pyay.
Par terre family.

Translation: Small beatings on the ankle.

Striking one ankle with the heel of the other foot.

Simpler varieties of this exercise have been described minutely in Book II, and other varieties more difficult than the present one, will appear in a later volume.

All varieties of petits battements sur le cou de pied belong to that class of foot movements which beautify or decorate steps, as a trill embellishes music. These additional small intricate details or frills are surely not natural movements and are very much out of place in the so-called "Greek" dancing; yet in the more artificial ballet dancing this twinkling of the feet gives an added charm.

The exercise should be practiced with the bar at first, and afterwards at the center, with arms in Second Position.

Music that consists of runs or trills is good for this exercise, as the many notes give the student an incentive to make many beats.

THE AIM

- To strengthen the knees.
- To quicken the movement at the knee-joint.
- To teach action at the knee-joint alone, the hip appearing motionless.
- To give dexterity to the feet.
- To teach how to make very small movements with the feet.
- To prepare the legs and feet for entrechats, brisés, and caprioles.

THE EXERCISE

Preparation: Place the R foot against the front of the L ankle with knee well turned out and the foot held horizontally, i.e., not pointed down. Strike the heel lightly against the front and back of the ankle alternately, and between beats move the foot outward a little, almost invisibly. Make the beatings as quick as possible, or fit them to the music, doing a certain number to a count. Continue until exhaustion stops the movement, then repeat with L foot.

DETAILS

It is most important to move the lower leg in and out instead of forward and backward. The former method is quick and easy, saving energy, for it involves moving the leg from the knee down only, using the only action of which the

knee-joint is capable. It is obvious that the knee must be turned directly sideward to use its action for the purpose wanted. The wrong way of doing the exercise, i.e., moving the foot forward and back, involves moving the entire leg, since the knee-joint itself cannot move forward or back, and the movement is slow, awkward, and cumbersome and is apt to shake the whole body. Think "in and out" and you will do it so, while actually striking will help too. Placing the hand on the knee to keep the thigh still is another help toward the action. The foot is lifted instead of stretched down to get a shorter leverage for quicker action. Keep the entire body, except this lower part of the leg, motionless but relaxed.

EXPRESSION

Think that your heel is a little hammer beating against your ankle; but forget that it is soiling your clean, pink stockings. Ask yourself whether you would rather have clean stockings or be a good dancer.

COMMON MISTAKES

Failing to turn out sufficiently the knee of the working leg—Brushing the ankle while moving the foot forward and back, instead of keeping the foot as close as possible—Moving the entire leg—Jiggling the whole body—Stiffening the leg so that quick action is impossible—Trying to save the stockings.

SAUTÉS CHANGÉS

Pron. so-tay, shahN-zhay. Ballon family.

Hopping, changing from side to side. In brief, slide, hop, step, step, executed to R and L alternately.

The music is in vigorous 2/4 time and has a "lift" in it.

THE AIM

To bring lightness.

To give brilliancy.

To bring freedom and abandon.

To give practice in a much used arabesque.

THE EXERCISE

Slide hop diagonally forward R on R foot, lifting L foot backward from the hip (ct 1, 2), take 2 steps backward (L and R; ct 3, 4), completing 2 meas. of music. On cts 1, 2 the arms are in Third Position Amplified with R arm up and on cts 3, 4 they are opened to Second Position. Repeat to L starting L foot and continue starting with R and L feet alternately for 16 times in all.

DETAILS

The position used when hopping is the First Arabesque, described in detail in this volume.

When taking the 2 steps backwards open the arms rather far back in Second Position and still keep the chest elevated. Just before repeating the exercise to L, make a preparatory movement of the arms to First Position.

Think of hopping when taking the first step, instead of stepping and afterwards hopping, i.e., spring upward on taking the first step.

EXPRESSION

Think of the free flight of the eagle, the king of birds, when dashing out forward with a high hop. Much can be learned of freedom and majesty thru this simple exercise.

COMMON MISTAKES

Broken lines of the arabesque, caused by lifting the leg sideward instead of backward, bending the knee too much, lowering the L arm, or putting the R arm in an angular position instead of making it a curve—Letting the body settle down sideward into broken lines instead of keeping it erect and buoyant, seemingly drawn upward by the chest—Leaning forward—Turning in the toe of the supporting foot—Stiffening the whole body and so preventing the beautiful curving and bending—Thinking too much of lifting the leg backward and so detracting from the height of hopping—Jerking the backward lifted leg with each hop.

TOURS DE BASQUE

In both par terre and ballon families.

A turn on both feet.

A very simple form of this exercise has been thoroly described in Book I. In this version the turn is the same but with a different ending that brings in extra movements of the feet to give an added brilliancy and polish.

The music may be waltz time for simplicity's sake, the turning then being slower, or it may be $2/4$ time or $6/8$ tarantella time that is counted one, two to a measure.

THE AIM

To bring quickness, freedom and smoothness in turning.

To bring dexterity and control to dancing in general.

To cure a tendency to dizziness.

To learn to control one's directions in dancing.

To impart lightness.

THE EXERCISE

Preparation: Stand in Third or Fifth Position with R foot in front and the arms in Second or Lateral Position to L. Make an outward demi-

rond de jambe with R foot (prep. m'v't), leap on R foot to R and immediately step L foot across over R foot and close to it (ct 1), turn completely around to R on the balls of both feet, but finishing with R foot bent in front of L ankle, the knee being turned out sideward (ct 2—completing 1 meas.).

Repeat 2 or 6 times more in the same direction, then step on R foot and rest, with R foot lifted backward; repeat the same number of times to L, starting L foot.

DETAILS

The dancer should move in a straight line, and to do so should think of the R foot as the factor that controls the direction: if it is placed in a straight line the dancer will go in a straight line. The height of the demi-rond de jambe and of the leap have a definite relation to each other: if the former is to be high the latter must be high also, and vice versa. Most of the actual turning should be done on the 2nd count; on the 1st the attitude of the dancer should be clearly brought out. The dancer should rise high on the balls of the feet with knees straight when turning, to give the appearance of lightness and command of oneself. At the finish of the turn the free foot should actually be touching the other ankle, with toes stretched down and knee turned out, thus

giving an impression of neatness and accuracy. When the next turn begins this foot swings forward to start the demi-rond de jambe jeté, the knee being straightened out.

VARIATION OF THE EXERCISE

If the turns are not done in too quick succession some fast, almost invisible little steps may be taken in place while seeming to rest on both feet. These steps may be likened to the quivering vibrations made by a violinist on the strings of his violin. The effect in dancing is also a quivering that gives brilliancy and adds excitement.

POSITIONS OF BODY AND ARMS

While there are many arm positions that are correct, there is only one posture for the head and trunk. On ct 1 the head and trunk are bent to L and back, the face looking toward the audience; on ct 2, when finishing the turn, the body is erect and the head turned to look forward or even a little to R. Yet when the turns come in very quick succession the trunk moves only very slightly, or not at all, while the head is turned as usual.

The position of arms depends upon how many turns there are and how quickly they come. For one turn only or a succession of very slow turns, Fifth Position is undoubtedly the most beautiful.

Another beautiful position for slow turning is to have (on ct 1) the arms crossed lightly on the chest, with palms in, wrists drooping, fingers curved and lightly touching the chest. Thus a beautiful picture is presented to the audience. On ct 2 the arms open slowly to Second Position.

If the turning is a little faster, but not really fast, the arms may open a little way toward Second Position on ct 1 and be crossed on the chest on ct 2. These movements should be made small.

If the turning is very fast the arms should be as inconspicuous as possible. If they make too large or too many movements it looks as if the air were filled with arms. We will describe first the most beautiful way to use them, in which they are inconspicuous without being dead and motionless. This way, which is hard to learn but easy and natural to do when learned, is as follows: on ct 1 move the arms to Lateral Position on the R while turning the head to L; on ct 2 move the arms to Lateral Position on the L while turning the head to R. When swinging the arms to R on ct 1 do it with vigor, to give an impetus for turning, then move them very gently to L on finishing the **turn**.

If the arms are to be motionless when turning fast, place the fingers lightly against the front of each shoulder, without crossing the arms, the elbows being directed downward.

Or hold the arms downward with elbows slightly bent and held out sideward.

EXPRESSION

Imagine yourself a piece of thistledown turned round and round by the wind; but remember that it is the leaps in the turns that make one think of the lightness of thistledown.

COMMON MISTAKES

Taking 2 steps for each turn instead of turning on both feet and then lifting one—Stepping instead of leaping—Omitting the demi-rond de jambe—Failing to finish in the neat position described—Progressing in a broken, aimless line rather than in the straight or curving path desired—Omitting the graceful bendings of the body and turnings of the head—Turning too soon, so that the picture on ct 1 is lost—Flinging the arms about aimlessly.

TOUR SAUTÉS

Pron. toor so-tay. Ballon family.

Translation: Hopping turns.

Step and hop twice, making one complete turn and progressing to side.

This exercise is a simplified form of the real tour sauté, which is turning completely around while making a hop on one foot. Here the turning is stretched out, and thus simplified, by making part of it on one foot and completing it with the other foot.

An infinite number of arm positions could be used with these steps, but only those most frequently used will be given here.

The music for practicing is in 2/4 or 4/4 time, but in dancing the steps adapt themselves easily to any rhythm.

THE AIM

To induce lightness.

To give brilliancy and buoyancy.

To impart a flying quality to dancing.

To overcome dizziness.

To instruct in the execution of aërial arabesques, formed while moving.

THE EXERCISE

Preparation: Stand in Third Position with R foot in front and raise the arms to First Position. Step R foot directly to R, with toe pointing to R, which is the beginning of turning to R (ct 1), hop on R foot with L foot lifted backward (ct 2), step on L foot, continuing to progress to R (ct 3), hop on L foot, completing the turn to R, while bending R foot in front of L foot, calf-high, with the knee well turned out (ct 4). During cts 1, 2 the arms are in Second Position with palms turned forward, and the head and trunk are bent to L and back; during cts 3, 4 the arms are in Fifth Position and the trunk and head are bent to R and back.

Repeat 4 times in all moving to R, then after a short pause in the music, repeat the same number of times moving to L, starting L foot, and repeat all as many times as desirable.

DETAILS

It is most important not to turn too far when making the first hop: the body should then be spread out flat to the audience so that the arabesque will be clearly visible. Most of the turning is done on the second hop. The Second Arabesque is made visible by holding the position of arms and body to the last possible moment allowed for it in the music. All pupils observe the

first bending of the body, but many neglect the second. These two bendings, following closely one after the other in a long succession, add greatly to the beauty and charm of the pictures presented. Relaxing is always necessary for bending. The face should look toward the audience as long as possible when making each turn. At the beginning of each turn (to R) the (R) arm opens outward as if to indicate the direction of progression, seeming to say, "I am going there."

When hopping the first time the leg should be lifted from the hip, not from the knee, the knee being bent only enough to make a curve of the leg. There is a tendency to lift this leg sideward rather than backward, which can be overcome by forming a mental picture of the graceful line intended.

The dancer should let herself go in a free flight, with seeming abandon, yet all the while keeping clearly in mind a vision of the two arabesques.

EXPRESSION

Think that you are stringing one arabesque after another on a strand of music.

COMMON MISTAKES

Breaking up too soon the positions taken by the arms and body, so that they are not clearly seen—Omitting the second bending of the body—

Turning too much on the first hop—Bending the backward lifted leg too much—Neglecting to look toward the audience as long as possible when starting each turn.

TOUR JETÉ

Pron. toor zhetay. Ballon family.

A leaping turn, or step, leap, turning.

There is usually an additional step after the turn to fill out the music or to make a definite finish to the turn.

When the leap is very high and the free foot lifted backward high the term *grand tour jeté* is used.

When practised as an exercise the best music is in waltz time, but the steps adapt themselves easily to almost any tempo.

THE AIM

To bring lightness and a high elevation.

To give brilliancy.

To teach covering space.

To teach arching the back while in the air.

To accustom to moving the legs from the hip-joints.

To develop courage.

THE EXERCISE

As tour jeté is usually taught with the additional step it will be so described here.

Preparation: Stand with the feet in First Position and lift the arms thru First to Second Position. Step R foot to R (ct 1, 2), continue moving to R by making a high leap onto L foot, with R foot lifted backward from the hip (ct 3), step R foot to R (ct 4), and pause with L foot resting on the floor behind (ct 5, 6; 2 meas.). The arms are used in Second, Fifth and Second Positions.

Repeat the above 2 meas. to L, starting L foot, and continue starting R and L feet alternately for 8 times in all.

DETAILS

Take the steps in a straight line toward R, progressing with each step. To make the leap high and light spring upward simultaneously with taking the first step, and let the natural accent in the music help this upward impulse. To give still more upward impulse swing the L foot strongly upward toward R of stage with a straight leg (when doing the exercise to R). A third and lesser upward impulse is in the lifting of the arms. Be sure that the backward lifted leg is lifted with a large, free movement from the hip rather than with a small movement from the knee. Lift this leg directly backward, so that the legs pass close by each other in the air, with a scissors-like motion. The knee of this leg should be perfectly straight in classical dancing, espec-

ially if a ballet dress be worn, but in other branches of dancing it may bend slightly—just enough to make a graceful curve. But since the tendency is to bend it too much it would be better in practicing to try to keep it entirely straight.

The *arms* in being lifted should follow a curved path by approaching First Position on the way upward to Fifth, then should open outward to Second by the shortest, most direct path. While in the air a beautiful picture should be made by turning the head to L (when turning to R) to look toward the audience as long as possible, and throwing the head and trunk back, so as to make, with the backward lifted leg, a crescent curve.

PEDAGOGY

The best way to teach tour jeté at first is at the bar. Grasp the bar with R hand, begin with R foot and turn to R. During the moment of leaping both hands hold the bar and press downward upon it to assist in lifting the body, and afterwards the R hand releases its hold. The advantage in starting at the bar is that this makes it easy to take a correct position in the air, with back arched and leg lifted well backward.

When teaching it at the center begin with 3 steps turning, omitting the leap at first, but giving the idea of progressing from side to side. After 8 or 16 meas. of this begin to leap, making

the leap low at first and gradually increasing its height. A little later on the student should be told to lift the leg backward from the hip, and should be shown slowly how to do it. Lastly, after he has acquired a certain amount of "form" he should be told to spring up on ct 1.

EXPRESSION

Think of throwing yourself high upward into the air like a fragment of driftwood tossed on a wave. Concentrate all your thought on going up, for you will surely come down again, but the vaguest thought of coming down will keep you from rising so high.

COMMON MISTAKES

Lifting the leg backward with a small jerky movement from the knee—Lifting the leg partially sideward instead of directly backward, creating a very awkward effect—Doing the steps in one spot instead of covering space—Making the leap low, heavy and cumbersome by first stepping and afterwards thinking of leaping, instead of springing up with vim on the very first step—Bending forward instead of arching the back when in the air—Looking down—Failing to turn the face toward the audience—Taking an angular 5th position by using the arms from the elbow instead of swinging them freely from the shoulders—Throwing the arms upward aimlessly.

GLISSADES

with arm movements.

Pron. glee-sàd. Par terre family.

Slide one foot to side and bring the other up to it.

Glissades have been described in detail in Book I. They are included in this volume also, for the purpose of combining arm movements with the steps in a way that is most beneficial, but too difficult for a beginning exercise.

The music is in the kind of 6/8 time used in barcarolles.

THE AIM

To bring plasticity of the trunk and arms.

To teach using large body movements in conjunction with steps, and thus

To bring freedom of action of the entire body.

To develop springiness of the feet.

To inculcate the smooth and lyric way of moving, which is grace.

To call out expression.

THE EXERCISE

Preparation: Stand with R foot in Third or Fifth Position in front and raise the arms thru First to Third Position with R arm up. Rise onto

the ball of L foot while sliding R foot out to the side (prep. m'v'ts), step to R on R foot (ct 1, 2), step L foot behind R foot in Fifth Position (ct 3), repeat, stepping L foot in front in Fifth Position (ct 4, 5, 6), repeat all in same direction 3 times more, but do not change the weight when taking the last step (2nd-4th meas.). During cts 1, 2, 3 bend the trunk and head to R and swing the L arm up to Third Position, while lowering R arm to Second Position; during cts 4, 5, 6 bend the trunk and head to L and swing the arms to Third Position with R arm up, passing the arms overhead in doing so.

Repeat all 3 times more, moving to L and R and L.

DETAILS

There should be a small upward and downward motion of the whole body, caused by rising on the toes at the beginning and sinking to a sole position at the end of each glissade. The knees meanwhile should be held straight, all of the up and down motion coming from the feet.

The swaying from side to side should be smooth and continuous; the body should seem to lead in this while the arms follow after. Yet the arms must not follow too mechanically, as if fixed at the shoulder joints: they must have a movement of their own at that point, to show life. The head follows the movement of the body,

as usual. The movement in the upper part of the body as a whole should be large and ample, altho the movements of the feet are small.

EXPRESSION

Think of great trees with waving branches.

COMMON MISTAKES

In addition to the mistakes enumerated in Book I for the foot movements of glissades the following errors are liable to occur: Failure to bend sufficiently from side to side—Moving the arms mechanically thru having insufficient freedom at the shoulder joints—Moving an arm down to First Position before going up to Third, instead of merely passing the arms overhead—Failing to relax the upper part of the body sufficiently.

PAS DE BASQUE, TOUR DE BASQUE

Pas de Basque and a turn on both feet.

The exercise is practiced from side to side, starting with R and L feet alternately.

The music is in waltz time.

THE AIM

To develop dexterity.

To improve the control in the placing of the weight.

To bring quickness, freedom and smoothness in turning.

To give flexibility, technique and stability to the feet.

To teach blending different kinds of steps into one harmonious whole.

To impart a lyric quality of dancing.

To increase the flexibility of the trunk.

To develop grace.

THE EXERCISE

Make a demi-rond de jambe (outward half-circle in the air) with R foot, the knee being somewhat bent (prep. m'v't—ct and), make a gentle leap on R foot to R (ct 1), slide L foot thru First Position, then forward to Fourth Po-

sition in front of R foot (ct 2), step back on R foot in the same place as before (ct 3), make an outward half-circle in the air with L foot (prep. m'v't—ct and), make a gentle leap to L onto L foot and immediately step R foot across over L foot and very close to it (ct 4), turn completely around to L on the balls of both feet (ct 5), finish with the weight on R foot and with L foot bent in front of R ankle ready to repeat the exercise to L. During cts 1, 2, 3 the arms are used in Second and Fourth Positions with R arm up and during cts 4, 5, 6 in Second and Fifth Positions.

Repeat to L, starting with a demi-rond de jambe with L foot, then continue starting with R and L feet alternately as long as desirable.

DETAILS

The details, given in Book I, of the two elements comprising this exercise, are applicable here. In addition note that at the beginning of each part, the demi-rond de jambe, jeté is the same, and the foot should be lifted to the same height in each case, and bent somewhat to avoid a look of stiffness. Notice particularly that the shoulders turn to R in the pas de Basque, while the trunk bends to L and back, and that in the tour de Basque the trunk and head bend to R and back, the face being turned toward the audience

as long as possible. The same impetus that starts the turning should begin the next pas de Basque.

EXPRESSION

Imagine that you are doing a scarf dance and try to make your body undulate like the waving scarf.

COMMON MISTAKES

In addition to the errors enumerated in Book I for the two elements comprising this exercise, beware of the following mistakes: Omitting the demi-ronds de jambe that begin both the pas de Basque and the tour de Basque—Making this movement with an entirely straight leg—Beginning either part with a step instead of a leap—Omitting the twisting of the trunk in pas de Basque—Looking down when turning—Holding the body stiff and motionless at all times—Failing to use enough energy to control the steps or the placing of the weight.

PAS DE BOURRÉE TERRE-À-TERRE

Pron. pah de booray tair-à-tair. Par terre family.

Terre-à-terre translated is:

Quick little steps on the balls of the feet, moving sideways.

These steps may be executed moving sideward, forward or backward. The feet are usually crost and kept rather close together.

In toe dancing this exercise is much used, the steps being then executed on the points.

The music should be of a melodic character with runs in either the accompaniment or melody.

THE AIM

To bring dexterity to the feet.

To straighten the knees.

To impart fine and delicate foot movement.

To teach combining slow arm movements with quick foot movements.

To endow with expression.

THE EXERCISE

Preparation: Rise onto the balls of the feet, with feet crost and very close together, L foot in front. Move sideward to R very slowly by taking many quick little steps on the balls of the

feet, while keeping them as nearly as possible in the starting positions (16 cts). At the end lower the heels to rest, with the feet still crossed. The arms are slowly lifted to First Position, then very slowly opened to Third Position with R arm up, and at the end lowered to Second Position. The eyes follow the movements of the R arm.

Repeat, moving to L, then repeat to R and L again.

DETAILS

It is most important that the feet be kept crost to prevent the awkwardness of an open position. The L foot is kept in front when moving to the R because this makes the crost position easier to hold. The steps should be short and in quick succession. The toes should be well turned out and the weight high up on the balls of the feet, to give a graceful and beautiful appearance. The knees should be absolutely straight, to make the dancer look strong and to improve the lines and carriage of the entire body. She should step—not slide,—the steps being made by lifting the feet almost invisibly, the action coming from the ankle.

Expressive movements of the arms and the position of the torso are the most conspicuous elements of this exercise, and have the power to make or mar it. Pavlowa's Dance of the Dying Swan is built on this exercise, but it is not the

steps that make the dance; it is the arms, body and expression. The arms should swim thru the air so slowly that they seem to grow from one position to the next, and be held so lightly that a breath of air could seem to sway them. The lines of the torso and arms should be continually picturesque; when in Third Position of the arms with R arm up, the trunk and head should be bent to L, the face looking in the direction of the R hand; and at the end the trunk may bend to R, the face still looking in the direction of the R hand, which has then been lowered to Second Position. The movements of the trunk should be as slow as those of the arms.

EXPRESSION

Think of a beautiful white spirit, no longer a resident of this earth, who lightly floats over the ground, scarcely touching it. (It is not necessary that a thought be true to be inspiring.)

COMMON MISTAKES

Taking long, slow steps instead of short, frequent ones—Keeping the feet separated rather than close together and crost—Failure to turn out the toes—Sliding instead of stepping—Settling down, causing the knees to bend and bringing the appearance of weakness and heaviness, instead of maintaining a light and buoyant car-

riage of the body—Stiffening the trunk and arms
—Making abrupt movements of the arms, then
holding a position motionless, instead of having
a continuous, flowing motion—Neglecting to
think of the body as a whole, when building pic-
tures with it.

COUPÉ, GLISSÉ, COUPÉ

Pron. koopay, gleessay, koopay. Par terre family.

Cut, slide, cut.

This is a sequence of steps that is much used in classical and national dancing, and that combines easily with other steps.

The exercise can be done in place, or moving forward or backward little by little.

The music for practicing it may be in 6/8 time, but in dancing it lends itself easily to almost any rhythm. The 6/8 time music will be counted one, two to a measure.

THE AIM

To bring dexterity to the feet.

To cultivate a smooth and lyric way of moving.

To inculcate the accenting of steps.

To increase the suppleness of the feet.

To bring grace.

To teach the opposition of the arms to the feet.

To develop coordination by using all of the muscles of the body at once.

THE EXERCISE

Bring the R foot forward with a half-circle in the air (prep. m'v't), step on R foot from the toe

down across in front of L foot, cutting L foot out backward (ct 1), make a short slide diagonally back L on the ball of L foot (ct and), step on R foot from the toe down in front of L foot, cutting L foot out backward again (ct 2). Starting from Second Position the L arm swings forward to First Position while the R arm remains in Second. The trunk is inclined forward a little and twisted and bent to R, the face looking up. Repeat starting L foot and continue R and L feet alternately as long as desired.

DETAILS

Most of the springiness of the steps should come from action in the feet, but the knees do bend somewhat to help. The 1st and 3rd steps of each execution should be taken from the toe down, as if dropping onto the foot, making a downward motion of the whole body, and the 2nd step should be taken with an upward motion, but this difference should not be exaggerated. All of the movements should be blended together in a smooth and "silky" manner. A hand when swinging forward would seem to swim slowly thru the air with the thumb side leading, the movement being long drawn out. If the dancer does the bendings and twistings as described he will feel as if his body had been gently massaged all over.

In character and national dancing the more

natural way of swinging the R arm forward when the R foot begins (and vice versa) is used, and in that case the shoulders turn to the L, thus lengthening the sweep of the R arm. But this method eliminates the beneficial twisting of the body.

EXPRESSION

Think of a cat-like grace and smoothness of motion. Try to have that minute control of all the small and large muscles of the body that gives to the feline family their exquisite grace.

A person doing this exercise for the first time feels that he is using muscles never used before.

COMMON MISTAKES

Doing the steps clumsily in a flat-footed manner, thru lack of springiness in the feet—Settling down thru bending the knees too much—Neglecting to accent the steps—Making the arm movements too fast instead of drawing the arms slowly thru the air—Failing to twist the trunk, thus missing much benefit—Failing to move smoothly—Failing to relax sufficiently.

VARIATION

Do coupé, glissé, coupé twice starting R foot, then L foot (4 cts); do coupé, glissé (cut slide only) $3\frac{1}{2}$ times, starting step R foot across over L foot and moving diagonally backward L little

by little (cts 5—8), repeat all starting L foot (4 meas.) and continue starting R and L feet alternately as long as desired. During the first part of the exercise use the arms as before, and during cts 5—8 move them thru First to Second Position, at which time the shoulders should turn partially to L and the trunk bend to R, when starting R foot.

CISEAUX, PAS DE BOURRÉE

Pron. seezo pah de booray.

Belongs to both ballon and par terre families.

Point (in 5th pos.) swing, and 3 steps toward opposite side.

Ciseaux itself is: point one foot in 5th position in front, then swing it diagonally forward, meanwhile hopping twice on the other foot. The name means scissors in French, and originated from the resemblance of the movement to the opening and closing of a pair of scissors. It is usually combined with pas de Bourrée and will be so described here.

The exercise is executed from side to side or moving backwards little by little.

The music is lyric $2/4$ time that has a "swing."

THE AIM

To bring grace and an easy way of moving.

To develop smooth action at the knee-joint.

To teach the leg to swing gracefully in a semi-circle.

To bring control of the arms.

THE EXERCISE

Preparation: Stand with the R foot in Third or Fifth Position in front and the arms in Sta-

tionary Position. Point R toe just in front of L toe, bending the R knee to do so and at the same time hop on L foot (ct 1), swing R foot diagonally forward R, straightening the knee and lifting the foot 12 inches or more from the floor, at the same time hopping again on L foot (ct 2), swing R foot out to side, then backward, describing a demi-rond de jambe (extra m'v't—ct and), take 3 steps toward L, thus: step R foot across behind L foot (ct 3), step L foot to L (ct and), and step R foot across in front of L foot (ct 4). On ct 1 lift the arms to First Position, on ct 2 extend the hands forward, turning the palms somewhat upward, the arms being at chest level and parallel, during cts 3, 4 open the arms to Second Position. During cts 1, 2 the trunk and head are inclined to L a little—an unusual bending—and during cts 3, 4 they bend a little to R.

Repeat starting L foot and continue alternating R and L feet as long as desired.

DETAILS

The foot which points and swings should be gracefully turned out and the leg straightened out, the attitude seeming to say, "See my nicely pointed toe." After that this leg swings backward gracefully in a semi-circle with a free movement at the hip-joint, obtained by relaxing at that point. The 3 steps are done in a lyric manner

suggestive of running rather than with the usual staccato stepping of pas de Bourrée.

The only difficulty in the exercise is in controlling the arms, particularly on ct 2 when they must be held forward, altho their tendency is to open outward, following the foot, which has already begun to circle outward. Compelling the arms to do as directed brings as a reward coordination. The steps and arm movements should be smoothly done, blended together and infused with a lyric "dancing" quality.

EXPRESSION

A careless gayety is exprest here.

COMMON MISTAKES

Opening the arms too soon—Failing to straighten the knee entirely when swinging the foot forward—Omitting the demi-rond de jambe—Turning the toes in when doing pas de Bourrée—Failing to relax the legs, arms and body sufficiently.

BALLOTTÉS

Pron. bàlluttay. Translation: tossing step.
Belongs to both par terre and ballon families.

Moving sidewise, slide, cut, then bend the free foot behind and in front, hopping twice.

Ballottés are similar to steps of the Scotch dances, but are also entirely suited to classical dancing. It is interesting to note that the Scotch follow the rules of ballet dancing to the letter in the moving of their feet.

The music is in $2/4$ time that is somewhat staccato.

THE AIM

To bring dexterity and quickness to the feet.

To induce quick action at the knee-joint.

To teach the making of small, delicate movements with the feet.

To establish habits of accuracy in movements of the feet.

To gain lightness.

To prepare the legs and feet for doing entrechats, brisés and caprioles.

THE EXERCISE

Preparation: Stand with R foot in Third Position in front, place the R arm akimbo and the L arm in Fifth Position.

Slide on R foot to R (ct 1), step L foot beside R foot, cutting it out and lifting it sideward a few inches from the floor (ct 2), hop twice on L foot, bending R foot close behind, then in front of L ankle (ct 3, 4). Repeat all 3 times more, starting R foot always and continuing to move to R, but on the last ct instead of bending R foot in front, land on both feet (*assemblé*) with R foot in Third Position in front. During all this time the arms have remained as in the starting position.

Repeat all moving sideward to L, starting L foot and reversing the position of the arms; then repeat from the beginning.

DETAILS

The R foot (when moving to the R) should be well turned out with the knee straight when sliding, while the L supporting knee should bend slightly—just enough to prevent stiffness. The R knee should still be straight when lifted sideward, and the toes at this time should be strongly stretched down. Beware of turning in the L foot when stepping on it. When hopping the R foot should continue at all times very close to the L ankle, even touching it behind and in front, and between times creeping closely around it. As noted before the R knee at this time must be turned out directly sideward. When doing as-

semblé at the end land on the toes first to make the landing light, then lower the heels to finish with feet flat on the floor.

The position of the arms here has a decided Scotch flavor. The hand that is placed akimbo should be closed and the wrist held straight with the backs of the fingers resting just in front of the hip. This straight position of the wrist suggests resting a hand on the sword and has more dignity than the peasant-like curved-forward position of the wrist. The arm that is lifted should be curved gracefully, with palm in and hand held more vertically than in the standard Fifth Position, to be true to a Scotch characteristic.

The trunk is held erect, not bending to either side—another Scotch characteristic. The carriage should be made light and buoyant by carrying the chest high. The head should be turned to R to look over the R shoulder, but the shoulders should face directly forward, the student combatting the usual tendency to turn the shoulders to R and dance forward. Remember that this is a sideward movement.

EXPRESSION

Think of the dancing Scotchman with his light hopping and fine, delicate foot movements.

COMMON MISTAKES

Turning the shoulders to side and dancing partially forward instead of sideward—Making too large foot movements when beating around the ankle—Omitting entirely the sideward lifting of the foot when making the cut—Failure to stretch the toes down sufficiently—Neglecting to turn out the knee of the leading foot—Turning in the foot which follows—Failing to do the steps lightly and delicately enough—Allowing the body to settle down instead of maintaining a buoyant carriage.

BALLONNÉ, PAS DE BASQUE

Pron. bàlunnay, pah de bahsk.

In both ballon and par terre families.

A ballonné is: hop, step, close, moving side-ward. A pas de Basque is: semi-circle, leap, slide forward, change.

Ballonné, pas de Basque may be executed from side to side or moving forward or back in a zigzag. The description will be for the first mentioned direction.

The music is in waltz time.

THE AIM

The chief uses of the exercise are those of its two component exercises. In particular it operates:

To develop grace.

To teach the blending of different steps into one harmonious whole.

To become accustomed to using all parts of the body at once and in harmony.

THE EXERCISE

Lift R foot sideward a few inches from the floor and hop on L foot (ct 1), step R foot to R (ct 2), step L foot behind R foot in Fifth Posi-

tion (ct 3), make an outward half-circle in the air with R foot, then make a gentle leap on R foot to R side (ct 4), slide L foot thru First Position and forward to Fourth Position (ct 5), and step R foot behind L foot, cutting L foot out (ct 6). During cts 1, 2, 3 the arms are in Third Position with R arm up and the face looking in the direction of this arm; during cts 4, 5, 6 the arms go thru Second to First and to Second Position, while the shoulders turn to R considerably, the trunk bends to L and back and the face looks toward the audience over the L shoulder.

Repeat all to L, starting L foot, and repeat all as many times as desired, starting R and L feet alternately.

DETAILS

A decorative touch may be given to the balloné by adding a fouetté (whip-like movement) thus: lift R foot to side with the knee straight, while hopping on L foot bend the R knee a little and immediately straighten it again, i.e., bring the foot in and out while keeping the thigh motionless. There is a great amount of body movement during the pas de Basque, i.e., turning the shoulders, bending sideward and pushing the chest out forward all at one time. The neck too is full of action in turning from side to side. The climax of these body movements comes on ct 5.

The reason for using the arms in First Position in pas de Basque instead of the usual Fourth Position is that using the latter position would mean keeping the R arm motionless for a long time, with a stiff and lifeless result.

EXPRESSION

Think of grace and a gentle buoyancy and of gathering large armfuls of blossoms.

COMMON MISTAKES

Lifting the foot with knee bent to begin a ballonné—Failing to straighten the leg after the fouetté before stepping—Stepping on the heel first—Turning in the toe of the foot which steps behind—Omitting the rond de jambe when beginning a pas de Basque—Stepping instead of leaping—Neglecting to pass the foot thru First Position before sliding forward—Sliding forward with the toe turned in or knee bent—Dancing with the feet and arms only instead of including the whole body—Losing the long, beautiful curving line of the body on ct 5 by failing to twist and bend the trunk—Keeping the weight back instead of pushing forward on ct 5—Neglecting to push out the chest—Bringing the arms low down before coming to First Position instead of keeping them at chest level—Doing the exercise mechanically instead of with expression.

BALLONNÉ, PAS DE BOURRÉE

Pron. bàlunnay, pah de booray. In both Ballon and par terre families.

Hop, step to side, close the feet and take 3 steps to the opposite side.

Pas de Bourrée is a group of 3 or more steps danced in a staccato manner. It has been minutely described in Books I and II.

The music is in waltz time.

THE AIM

In addition to the uses of its component parts this exercise aims:

To bring great dexterity to the feet.

To give practice in changing the weight quickly so that one may change easily the direction of the steps.

To improve the balance.

THE EXERCISE

Lift R foot to R a few inches from the floor with knee straight, while hopping on L foot (ct 1), step R foot to R (ct 2), step L foot behind R foot in Fifth Position, at the same time lifting R foot sideward a few inches from the floor with knee straight (ct 3), step R foot across behind

L foot (ct 4), step L foot to L (ct 5), step R foot across in front of L foot (ct 6). During cts 1, 2, 3 the arms are in Third Position with R arm up and during cts 4, 5, 6 they go thru First to Second Position.

Repeat all, starting L foot and moving to L at first, then continue starting with R and L feet alternately as long as desired.

DETAILS

It is *pas de Bourrée changé* that is used here. A *fouetté* should be used in the *ballonné* (see *Ballonné, pas de Basque*). The most difficult part of the exercise and that which develops the most dexterity is the lifting of the foot sideward at the end of the *ballonné*. This is like an extra movement that must be forced in, to complete and beautify the steps. The knee should be straight at this point and afterwards bend a little just before stepping across behind. The 3 steps should be short ones and distinctly separated. Beware of turning in the toe when taking the 3rd one.

The trunk and head bend sideward to L a little when doing the *ballonné*, and when doing *pas de Bourrée* they bend to R, causing considerable action in bending and also twisting,—for when the foot steps across in front there must

be a twist to keep the shoulders facing forward. The arms should not fall below chest level when going thru First Position and should make this a large full movement, accompanied by a lifting of the chest to make it forceful and expressive.

EXPRESSION

Think that the feet are etching out a fine lace-work design on the floor, and that they must do it with perfect accuracy and finish.

COMMON MISTAKES

Making the mistakes enumerated for ballonné in the previous exercise—Neglecting to lift the foot sideward at the end of the ballonné—Failing to bend this knee just before stepping behind—Turning in the toes—Holding the body motionless when doing pas de Bourrée—Dragging the steps instead of doing them with energy and in time with the music.

PAS DE BASQUE, GLISSÉ, COUPÉ

In both ballon and par terre families.

Pas de Basque (leap, slide, cut) *with an additional slide, cut.*

These steps are executed moving forward in a narrow zigzag. They should be practiced moving in a circle around the room.

The music is in rather slow mazurka or other $3/4$ time that is well accented.

THE AIM

In addition to the benefits derived from pas de Basque (enumerated in Book I) the purpose of this exercise is:

To give dexterity to the feet.

To bring marked grace thru making slow movements of the arms and trunk.

To teach coordination of the feet and arms by combining quick steps with slow arm and body movements.

To teach daintiness, in dancing on the balls of the feet.

To inculcate rhythm.

THE EXERCISE

Preparation: Stand with R foot in Third Position in front and raise the arms to First Position.

Make an outward demi-rond de jambe (half-circle) with R foot (prep. m'v't) then leap on R foot to R, at the same time sliding L foot thru First Position and forward preparatory to stepping on it (ct 1), slide forward on the ball of L foot across in front of R foot and immediately afterward step R foot behind L foot, cutting L foot out (cts and, 2), repeat these last 2 steps in the same direction, starting L foot again and finishing with L foot lifted forward (cts and, 3). On ct 1 the arms open to Second Position and the trunk starts to twist to R and bend to L; during cts 2, 3 the arms slowly take Fourth Position with R arm up, while the trunk continues twisting and bending in the directions just mentioned.

Repeat starting L foot and continue starting R and L feet alternately as long as desired.

DETAILS

The beautiful attitude of the pas de Basque, with its long curves and twists, should be built up slowly and brought out most clearly. In this attitude the shoulders are turned to R (when starting R foot), the trunk and head are bent to L and back, the chest is lifted high and the whole figure is drawn up tall to lengthen out the long curving twist from the R hand down to the R foot. The face looks toward the audience over

the L shoulder. The arms should be drawn slowly thru the air in going from Second to Fourth Position, as if the air offered a resistance that retarded their movement.

The lifted knee should be somewhat bent when making the preliminary demi-rond de jambe, and turned out, of course. When leaping land on the ball, then lower the heel, but dance on the balls of the feet during the remaining steps of each execution. The feet should be crost while doing these steps, a position which always brings grace and daintiness.

EXPRESSION

Imagine a sailboat skimming over the waves, rocked by their gentle undulation.

COMMON MISTAKES

Omitting the demi-rond de jambe—Making a step instead of a leap—Dancing flat-footed—Doing the steps in a jerky manner instead of smoothly—Doing them in even time instead of grouping them in twos after leaping—Lagging behind the music—Omitting the very effective turning of the shoulders from side to side—Building the final attitude immediately, then holding it motionless instead of building it slowly and gracefully with long drawn out movements of the arms and torso—Doing the exercise without meaning or expression.

PETITS JETÉS

Pron. p'tee zhetay (or zhe-tay or stay). Ballon family.

Small leaps.

Petits jetés are like the simple jetés described minutely in Book I, except for being quicker and shorter, with the feet kept nearer the floor and the arms stationary. They may be executed moving forward or back or from side to side.

The music is in 6/8 tarantella time, counted one, two to a measure.

THE AIM

To bring dexterity to the feet thru making fast movements.

To quicken the action of the knee-joint.

To make the arches and ankles supple.

To develop strength, particularly of the knees and feet.

To instruct in the making of small, delicate foot movements.

To bring lightness and buoyancy.

THE EXERCISE

Lift R foot sideward about an inch from the floor, after brushing the toes along the floor (prep. m'v't), bring the R foot in again and make

a very short leap directly forward onto R foot (ct 1), repeat the preparatory movement and leap with L foot (ct 2) and continue leaping on R and L feet alternately for 16 times in all. The arms are held in Second Position, relaxed, all the time. The head bends sideward a very little with each leap, bending toward the foot which leaps.

The exercise is then repeated moving backward, the free foot bending in front of the ankle with each leap, but the preparatory brushing movement being to the side, as in the forward progression.

DETAILS

The foot movements must be small and very quick, the toes being near the floor both when bending the foot behind and when brushing it outward. The foot should strike against the back of the supporting ankle with each leap. The brushing may be omitted if there does not seem time for it, but the sideward extension must by no means be left out, for to do so would detract from the technical value of the exercise and change its character entirely. The knees should be turned out always.

The arm and body movements are omitted in *petits jetés* because they would have to be so fast and jerky to keep up with the steps that they would not look well. The slight bending of the

head with each leap seems to indicate the usual side to side movement accompanying jetés. Beware of letting the body and arms stiffen thru being inactive.

EXPRESSION

Think that the feet are making a fine delicate lace-work design, and that if any movement is omitted, however small it may be, a stitch will be dropped.

COMMON MISTAKES

Failure to make the movements small, neat and precise—Omitting the sideward extension of the foot before leaping—Lifting the foot too high, either when behind or at the side—Failing to touch the supporting ankle with the foot which is bent behind—Failure to stretch the toes down sufficiently—Turning the knees forward and consequently lifting the feet too far back, instead of turning the knees out sideward so that the feet may easily be lifted close behind—Exaggerating the sideward bending of the head—Holding the head motionless with face “set,” because of concentrating the attention on the feet—Holding the body and arms stiffly.

GRANDS JETÉS

or Jetés à la Seconde.

Pron. grahn zhe-tay (or zhtay or stay).

Ballon family.

Large (high) leaps.

Grands jetés are like the simple jetés described in Book I, the only difference being that the leaping is higher and all the leg movements exaggerated. In practicing the accentuation is different too. The expression “à la seconde” refers to the exaggerated sideward lifting of the leg before leaping forward, which distinguishes it from the very natural forward lifting of the leg before leaping forward, called jeté à la quatrième, or merely “grand jeté en avant.”

Jetés à la seconde may be executed moving forward or back or from side to side.

The music is in 6/8 tarantella time, counted one, two to a measure.

THE AIM

The purposes are the same as for the simple jetés described in Book I, being mainly for lightness. Here still more lightness is gained, and more freedom at the hip-joint.

THE EXERCISE

Preparation: Stand with R foot in Third Position behind and raise the arms thru First to Second Position. Brush the toes outward along the floor and lift the R leg sideward waist-high, if possible (ct 1), bring the R foot in again and leap directly forward onto it, while bending L foot close behind R foot almost knee-high, with knee turned out sideward (ct 2). On ct 2 the L arm bends to First Position, while the R arm remains in Second, the 2 arms then being in Lateral Position on the R, and the trunk and head bend to R while the face looks upward to L—the standard position for jetés. Repeat these 2 counts with L foot and continue alternately R and L feet for 7 times in all, moving forward little by little, then extend L foot sideward as usual, but instead of leaping onto it, hop on R foot and bring L foot down to Fifth Position in front, landing with the weight equally on both feet (*assemblé*), the arms being in Third Position with R arm up.

Repeat the exercise an equal number of times moving backward little by little, starting L foot, lifting the leg sideward as before, but now bending the free foot in front almost knee-high with knee turned out.

DETAILS

The details are given in Book I. Emphasize particularly the twisting of the trunk and elevation of the chest, for the body as well as leg movements should be exaggerated here, and the twisting makes a particularly beautiful line. The arabesque is more natural and beautiful, tho not so correct technically speaking, when the leg is lifted across behind with knee bent just enough to curve the leg and continue the long twisted curve of the head, trunk and backward lifted leg. This position is often used in classical dancing, however, yet the standard position is to have the lifted leg rest against the other at about knee-height and touching it, half-way between the knee and ankle of the lifted leg.

Note that the arms move one at a time, an arm opening to Second Position when the leg is lifted and the other following it to First when leaping.

The purpose of lifting the leg high before leaping is to furnish an upward impetus that helps to make the leap high. The dancer "kicks" himself upward with one foot, so to speak, while springing upward from the other foot, thus getting a double impetus for height. This lifting of the leg is done here on ct 1, the principal accent of the music, to lay the emphasis on the upward spring; for a dancer should think only of going

up if he wishes to rise high: he will surely come down again without thinking of it. And waiting until ct 2 to land tends to make a dancer try to fill in the time by leaping high.

EXPRESSION

Think that you are leaping over something so high that you must lift your feet to avoid hitting it. Carry yourself like a hero.

COMMON MISTAKES

Insisting on landing on ct 1, instead of waiting for ct 2 and spending the intervening time in the air—Failure to lift the leg high enough—Landing heavily instead of catching the floor with the toes first and then lowering the heel—Landing with knee bent too much instead of bending it just enough to break the jar, and then straightening it completely—Failure to turn out the knees sufficiently—Omitting the beautiful twist of the body—Looking down to watch the movements of the feet instead of lifting the body as well as the thoughts upward.

2 GRANDS ET 3 PETITS JETÉS

Pron. dö grahnz ay trwah p'tee zhe-tay.

Ballon family.

Two large and 3 small leaps.

As this is a combination of the two previous exercises a brief description will suffice.

The music is in 6/8 tarantella time.

THE EXERCISE

Do 2 jetés à la seconde, thus: lift R foot high sideward, brushing the toes along the floor in doing so (ct 1), make a high leap directly forward onto R foot, bending L foot behind R foot, almost knee-high (ct 2), repeat with L foot (ct 3, 4), make 3 small and twice as quick jetés forward, beginning each with an outward brushing of the foot, starting R foot (ct 5, 6, 7), rest (ct 8). Repeat all 3 times more, starting L and R feet alternately. During cts 1, 2 the arms are in Second Position and in Lateral Position to the R and the trunk and head bend to R; during cts 3, 4 these movements are reversed; during cts 5-8 the arms are held in Second Position, the trunk is motionless, but the head bends from side to side a little, bending toward the foot which leaps.

Repeat all moving backward, starting R foot again, bending the free foot in front when leaping, but extending it sideward between times as above.

VARIATION

The exercise may be done twice as fast, thus: leap onto R foot (ct 1), leap onto L foot (ct 2), take 3 very quick little leaps, starting R foot (cts 3, and, 4), repeat all, starting L foot (cts 5-8). Continue starting R and L feet alternately as long as desirable, then repeat the exercise moving backward, starting R foot and bending the free foot in front with each leap.

The arm movements are the same as those of the original exercise, and the foot is lifted sideward before each leap, as before.

This variation brings great dexterity to the feet, control of rhythm, and flexibility of the torso, thru bending and twisting this so quickly.

JETÉ, PAS DE BOURRÉE

Pron. zhe-tay, pah de boorray. Ballon and par terre families.

Leap to side and 3 steps to same side.

The music is in 6/8 time.

THE AIM

To bring lightness.

To give brilliancy and buoyancy.

To bring dexterity to the feet.

To make the torso supple and flexible.

To teach moving the arms slowly and smoothly while doing steps with quickness and precision.

To teach the harmonious use of the whole body, which is grace.

THE EXERCISE

Leap on R foot to R, bending L foot behind R ankle with the knee turned out (ct 1), take 3 little steps to R thus: step L foot behind, R foot to R, and L foot across in front (ct 2). On ct 1 the arms go to Lateral Position on the R, and the trunk is bent and also twisted to R. The head is bent slightly back and to R side, but is turned to look diagonally forward and up to the L. On ct 2 this position of arms and body is reversed.

Repeat 4 or 8 times in all, moving to R, starting R foot, then repeat as many times to L, starting L foot.

DETAILS

The movements of the legs should be vigorous and quick, in contrast to the arm movements, which are light, smooth and slow. To secure this contrast the arms must be relaxed. Relaxation of the body makes possible the vigorous action of the trunk and neck in twisting and bending continually. The dancer should try to do the steps accurately and cover considerable space as well.

EXPRESSION

Think of leaping over rocks on a stony hill-side.

COMMON MISTAKES

Making quick and jerky arm movements—Confining the action to the legs and arms only, instead of bringing the whole body into action in bending and twisting—Stiffening the body and arms—Turning the toes in when stepping—Failure to turn out the knee after leaping—Doing the steps in a flat-footed manner instead of on the balls of the feet—Leaping heavily—Doing the exercise in a restricted manner instead of covering space with a free flight.

JETÉ, SAUTÉ, FOUETTÉ

Pron. zhe-tay, sotay, foo-ettay. Ballon family.

Translation: Leap, hop, swing.

Leap onto one foot and hop on it, swinging the other foot forward.

A very simple version of this exercise has been described in Book II under the same title, and is called "step swing" in the description of our dances. The more elaborate version here given is the standard style used in ballet work.

A fouetté here is a swing of the foot from the knee, like the cracking of a whip.

The steps may be executed from side to side or moving forward or backward, this latter being very difficult.

The best music for practicing this exercise is 6/8 tarantella time, counted one two to a measure; but in dancing it adapts itself to any tempo that is not too slow to permit hopping.

THE AIM

To bring dexterity to the feet, in particular.

To bring quickness of action at the knee-joint.

To teach moving one joint of the leg while keeping the others motionless, and thus

To develop control of the body.

To bring lightness, buoyancy and brilliance.

To inculcate the accenting of steps, thus giving "snap" to one's dancing.

EXERCISE *from side to side*

Make a leap on R foot to R, bending L foot close behind R ankle (ct 1), swing L foot diagonally forward L a few inches from the floor with knee straight (extra prep. m'v't), and hop on R foot while swinging L foot in and out in quick succession, moving the leg from the knee down only (ct 2). On ct 1 the arms go to Lateral Position on the R and the trunk and head bend to R, but the face looks toward L; on ct 2 the arms go to Third Position with L arm up, after making a quick prep. m'v't to First Position, and the face looks upward toward the L hand while the trunk remains bent to R as it is.

Repeat with L foot making a short leap to L, and continue alternating R and L feet for 8 or 16 times in all.

DETAILS

Just before leaping to R the toes of the R foot should be brushed outward along the floor, finishing lifted sideward a few inches from the floor, this movement coming entirely from the knee. The leap should be made lightly, landing on the ball of the foot first, then lowering the heel. At this time the L foot should be resting against the

back of the R ankle with toes stretched down and knee turned out sideward. When making the extra preparatory movement of swinging the L foot diagonally forward, brush the toes against the floor as in the preparation for a jeté. This brushing seems to help make the coming hop higher. When starting to repeat the exercise to L the brushing will be omitted, since the L foot is already in position to make the leap.

Whenever leaping the arms and body take the standard position for practicing jetés.

EXERCISE *moving forward*

This is practically the same as the exercise from side to side: the only difference is that the leap is taken directly forward a very short distance. Before leaping the foot is lifted sideward as before.

EXERCISE *moving backward*

Make a short leap backward onto R foot, after first lifting R foot sideward a few inches from the floor, and finish with L foot bent in front of R ankle, the knee turned out (ct 1), bring L foot around behind R ankle, keeping it very close all the time (extra prep. m'v't), hop on R foot while striking L foot against the back of R ankle, and land with the supporting R knee bent and L foot stretched far back with knee straight (ct 2). On ct 1 the arms are in Lateral Position to R, and the

trunk is bent to R—the standard position for jetés backward. On ct 2 the trunk is inclined so far forward as to continue the horizontal line of the backward lifted leg; after the arms pass thru First Position the R arm is stretched forward, palm turned partially upward, also continuing the above mentioned horizontal line, and the L arm is extended backward, parallel to the L leg and close to it. This position is the variation of the First Arabesque, described in this volume.

Repeat with L foot and continue alternating R and L feet for 8 or 16 times in all, while moving toward rear of stage little by little.

EXPRESSION

When doing fouetté forward think of cracking a whip, the free foot being the whip. When taking the arabesque, in doing the exercise backward, imagine that you are handing something excellent (a box of candy perhaps) to some one in the audience and doing it with a grand flourish.

COMMON MISTAKES

The usual mistakes for jetés are enumerated in Book I. Other mistakes in doing this exercise forward are: Omitting the prep. m'v't of extending the foot forward before making the fouetté and instead letting the free foot creep closely around the other ankle—Failing to brush the

floor when first bringing the foot forward—Neglecting to straighten the knee fully when attempting to do so—Doing the foot movements without accent or “snap”—Keeping the body straight and stiff instead of bending it sideward—Making jerky movements of the arms—Bending the head forward—Failing to elevate the chest, to give an heroic carriage.

The common mistakes in doing the exercise backward are: Failure to keep the foot close enough to the supporting ankle when moving it from in front to behind—Omitting the striking of the legs together—Bending the knee of the leg that is stretched backward—Turning in the bent supporting knee—Failing to lean far enough forward—Looking down instead of forward in the arabesque—Facing straight forward in the arabesque instead of placing the body somewhat diagonally, so that the lines may be clearly seen.

JETÉ, FOUETTÉ, PAS DE BOURRÉE

Pron. zhe-tay, foo-ettay, pah de booray.

Belongs to both par terre and ballon families.

Leap onto R foot, swing L foot forward and take 4 steps to L.

The exercise is practiced from side to side only.

The music is 6/8 tarantella time, being counted one, two to a measure.

THE EXERCISE

Do jeté, fouetté, starting R foot, as in the previous exercise (ct 1, 2), move to L with pas de Bourrée changé thus: step L foot to L, step R foot across behind and step L foot to L (ct 3, and), step R foot across in front of L foot (ct 4). On ct 1 the arms go to Lateral Position on the R and the trunk and head bend to R, but the face is turned to L; on ct 2 the L arm is lifted to Third Position and the face looks upward toward it, while the trunk remains as it is; during cts 3, 4 the arms open to Second Position, while the trunk and head resume an erect position with face looking forward.

Repeat, starting leap onto L foot, then moving toward R, and continue starting with R and L feet alternately as long as desired.

DETAILS

The particulars of jeté, fouetté are the same as for the previous exercise. The 4 steps to L are taken on the balls of the feet, but the heel is lowered after taking the 4th. The toes should be turned out, the knees straight and the steps distinctly separated and taken accurately in their proper directions, so that the forward and backward directions will be clearly shown.

The arm and body movements are as usual in jeté, fouetté. During pas de Bourrée the L arm falls to Second Position so that both arms are in Second Position at the end. The trunk and head resume an erect position.

EXPRESSION

Imagine that you are making music with your feet—so distinctly do you make them play out the rhythm.

COMMON MISTAKES

In addition to the usual mistakes for jeté, fouetté: Slurring over the steps of pas de Bourrée, making them indistinct—Doing these steps with bent knees and turned in toes—Neglecting to show the forward and backward movement of the steps—Taking too long steps—Lagging behind the music.

ASSEMBLÉS

Pron. àssahñblay. Ballon family.

Translation: together.

Hop from one foot, making a demi-rond de jambe with the other, and land with feet close together.

In a general way an assemblé is any bringing of the feet together and stopping for an instant. But it is usually accompanied by a rond de jambe and hop that vary in degrees of height and vigor according to the character of the steps or dance in which they occur. Assemblé is usually used to end an enchantment (sentence of steps) or a figure, being like a punctuation mark in writing, except that we could do without assemblés, while punctuation is a necessity. In dancing one assemblé is used at a time, except in some special feats designed to exhibit technique, but for an exercise a series of them is practiced because of the great benefit to the technique of the student.

An assemblé can be done in place or progressing in any direction.

The music for practicing assemblés or the preparatory exercise is somewhat slow, well accented 6/8 time, counted one, two to a measure.

THE AIM

To coordinate the movements of the arms and legs, this being the best exercise known for that purpose. The very difficult feat of moving the legs in one direction and the arms in the opposite direction is learned here. Once having mastered this difficulty a student will feel differently ever afterwards, and never more think that it is hard to take any arm position whatsoever while dancing. He will feel then that he is master of his legs and arms.

To induce lightness and brilliancy.

To give freedom of movement at the hip-joint.

To train the leg to move in a circle, and thus

To cultivate a smooth movement of the leg at the hip-joint.

To develop straight, strong knees.

To teach a quick throwing out of the foot.

To strengthen the entire leg, particularly the thigh.

To establish an heroic carriage of the body.

To bring aplomb in dancing.

PREPARATORY EXERCISE

This is merely practicing assemblés without hopping.

Preparation: Stand with R foot in Fifth Position behind and raise the arms thru First to

Third Position with R arm up, following the rules of opposition.

Lift the R leg sideward waist-high while bringing the arms inward to First Position (ct 1), swing R leg in a large half-circle forward in the air, keeping it waist-high, then bring it down to Fifth Position in front, meanwhile opening the arms to Third Position with L arm up (ct 2). Repeat with L foot, reversing the position of the arms, and continue alternating R and L feet for 8 or 16 times in all while moving forward little by little.

Do the exercise moving backward, starting L foot and continuing to follow the rules of opposition, thus: Lift L foot sideward while bringing the arms to First Position (ct 1), swing the L leg in a large half-circle backward, holding it as high as possible, then bring it down to Fifth Position behind, meanwhile opening the arms to Third Position with L arms up again—the closing position of the forward progression (ct 2). Repeat with R foot and continue alternating R and L feet for 8 or 16 times in all, moving backward little by little.

This exercise would better be practiced for several days before attempting the next, or at least practiced until the student overcome the feeling that he has a hundred legs and arms, more or less.

THE EXERCISE

Do the preparatory exercise with a hop on ct 1 while swinging the foot outward, and landing on ct 2 with the knees bending just enough to break the jar of landing, then straightening entirely, with the entire soles of the feet on the floor, the weight equally on both. The arm movements are the same as in the preparatory exercise except that there is no stop at First Position—the arms merely pass thru it on their way to Third.

DETAILS

The leg in circling should make a large free movement with knee straight and toes stretched down, and one should be sure it moves in a curved, not a straight path. When landing the feet must actually touch each other in an accurately taken Fifth Position; they should come to this position at once and need no readjusting afterwards. It is a great art in dancing to finish a movement and not move at all afterwards. It brings clearness especially and requires poise and bodily control. A dancer who has these qualities is said to have “aplomb.” One may be sure that he has acquired much of it in practicing this exercise. The student would do well to concentrate here on holding each position without moving, even if it be taken wrongly, or better, to take perfect positions and hold them. The bending

of the knees on landing from the hop should be as unnoticeable as possible; it is merely a necessary stage in coming to the straight, strong position desired. The dancer should keep in mind the position of straight knees and feet flat on the floor, then come to it as lightly as possible. If there were not a tendency to bend the knees too much we would not speak of this at such length.

The final attitude of *assemblés* appears to be straight and heroic, but there are in it several curves and twists of the body. To begin with, the shoulders face somewhat to R (when R foot is behind) obedient the rule that an attitude looks best when not presented flatly to the audience. There is also a slight bending of the trunk and head to L, but not enough to detract from an erect, commanding carriage of the body. The chest is held very high, and seems to draw the body upward to its full height, in an upward lifting which seems also to straighten out the knees. The face is turned a little to L, to look toward the audience. The lifted arm is less curved than in the usual Third Position.

Assemblés as practiced here may not seem to be done in time to the music, since it is more natural to most people to land on an accent of the music than to jump up on an accent. But practiced as described here the music gives an impetus

to the dancer that helps him lift himself, while another incentive to go up comes from thinking that one must not land until ct 2. The higher the jump the larger the demi-rond de jambe can be. The leg should be lifted with the thought of lifting the body as well. Since lightness is sought all means should be used to induce it.

EXPRESSION

Imagine with each assemblé that you have finished a dance with a grand flourish, and are waiting motionless for the applause.

COMMON MISTAKES

Omitting the rond de jambe, making a grand battement instead—Failing to depress the toes—Neglecting to turn out the leg from the hip-joint—Landing with the feet apart—Moving the feet after landing to improve their position—Landing with a heavy thud because of not stretching the toes while in the air, and catching the floor with the toes first—Bending the knees too much when landing—Incomplete straightening of the knees afterwards—Omitting the slight turning of the body from side to side and the accompanying bending—Taking an angular position with the lifted arm—Moving the arms from the elbows in a small, narrow way instead of with a large free swing from the shoulders—Failing to put

enough energy into lifting the body, and hence losing an opportunity to develop lightness—Thinking so hard about which arm should be lifted that the heroic carriage of the body is forgotten.

JETÉ, ASSEMBLÉ

Pron. zhe-tay, àssahn-blay. Ballon family.

Leap, then hop landing with feet together.

This very valuable exercise for technique is often used in dances, only done once instead of with many repetitions as here.

The music may be in rather slow and well marked 6/8 rhythm, counted one, two to a measure.

THE AIM

The uses of the exercise are those of its two component exercises, and in addition it operates:
To give flexibility of the trunk by making quick and vigorous bendings and twistings.

To teach using all parts of the body at once and in harmony.

To teach thinking quickly, this exercise being mental as well as physical gymnastics.

THE EXERCISE

Forward. Preparation. Stand with R foot in Fifth Position behind and raise the arms thru First to Second Position. Make a jeté (leap) on R foot to R, starting with an outward brushing of the R foot and finishing with L foot bent behind R foot at almost knee-height (ct 1), brush

the L foot outward, make a large semi-circle forward in the air while hopping on R foot and land on both feet with L foot in Fifth Position in front (*assemblé*—ct 2). On ct 1 the arms go to Lateral Position on the R, the trunk bends and twists to R and the head bends to R but turns to L with face lifted; on ct 2 the arms go to Third Position with R arm up, after passing thru First Position inconspicuously, the trunk and head bend to L a little, but the face is turned to look upward in the direction of the R hand. Note that the rules of opposition are followed here.

Repeat 8 times in all, moving forward, starting with R foot each time.

Backward. In this exercise the rules of opposition will not be followed, for to do so would mean too little action of the arms and body; the trunk would remain bent to one side all the time. There is a choice of evils at this point.

Starting from the closing position of the forward progression, leap onto L foot, after brushing it out sideward, bending R foot in front of L foot (ct 1), swing R foot outward and backward in a semi-circle and hop, landing with R foot in Fifth Position behind (*assemblé*—ct 2). On ct 1 the arms are in Lateral Position to L, the trunk is bent and twisted to L and the head is bent to L with face looking toward R. On ct

2 the arms go to Third Position with L arm up, after passing thru First Position inconspicuously, the trunk and head bend to R a little, and the face is turned to look upward in the direction of the L hand.

Repeat 8 times in all, starting L foot each time and moving little by little.

These exercises should also be practiced starting L foot when moving forward and R foot when moving backward, and for still more difficult mental gymnastics both the forward and backward progressions may be practiced alternating R and L feet with each execution.

DETAILS

All of the particulars given for jetés and assemblés separately should be put into execution here. Be sure that each part of the body changes its position as described with each jeté and assemblé. To do this causes a great amount of quick and even violent action in the torso, that is very valuable for making it strong and flexible. To obtain the full benefit of the exercise the dancer must throw himself with energy from one position to the other, and try to lift himself high above the floor, but accompany this vigor by mental pictures of the positions desired and thoughts of ease and grace. Thus his dancing will be vigorous and artistic as well.

There should seem to be a short pause after each *assemblé*, to show that it is the end of a phrase.

EXPRESSION

Think of a flash of lightning and try to move as quickly.

COMMON MISTAKES

These are the same as those for each of the component exercises. In particular: Omitting the twist in *jeté*—Making jerky movements of the arms and body—Neglecting the turning of the head from side to side—Failure to bring out the two positions clearly.

CHASSÉ, JETÉ, ASSEMBLÉ

Pron. shah-say, zhe-tay, àssahN-blay.

Belongs to both par terre and ballon families.

Slide, cut slide (a chassé), leap, and hop bringing the feet together.

A chassé (described minutely in Book II) is a step from the old French dances. It is gentle and dignified, combining easily and well with other steps of the same character. Or to express this in another way, other steps must take on the gentle character of a chassé to combine with it. In this instance jeté, assemblé must be toned down to a low and gentle leap and hop, making the whole combination suitable for the French dances, where in fact it is used.

The exercise is practiced forward and backward.

The music is any Gavotte (4/4 time).

THE AIM

To bring dexterity to the feet.

To bring coordination of the arms and feet.

To teach smoothness of dancing.

To cultivate grace and daintiness.

To induce a habit of dancing on the balls of the

feet with toes turned out—two special factors of daintiness.

To give suppleness of the ankles and arches.

To bring dignity of bearing and repose.

THE EXERCISE

Slide forward on the ball of R foot (ct 1), step L foot just behind R foot, cutting R foot out forward but not lifting it from the floor (ct and), slide forward on the ball of R foot again (ct 2), make a gentle leap forward onto L foot, after extending it sideward a very little above the floor with a "brush," finishing with R foot bent close behind L ankle (ct 3), hop gently on L foot while swinging R foot forward in a little half-circle with toes rather near the floor, and land on both feet with R foot in Third Position in front, the weight resting equally on the soles of both feet (ct 4). Repeat starting L foot, but moving backwards, and repeat all as many times as desired.

For the sake of simplicity, as well as to be true to the character of the old French dances, both hands may hold the skirt with elbows well lifted. During the *chassé* the trunk should be inclined to the R, when starting R foot, to add grace and expression to the steps. On the *jeté* and *assemblé* the trunk and head bend to L and to R very slightly. If the arms are used the body bendings are the same, and the arms are in Lateral Position to

R during cts 1, 2, in Lateral Position to L, on ct 3, and in Third Position with L arm up on ct 4. When moving backward the same arm and body positions are used, except for substituting R for L, since the L foot begins, and for turning the shoulders somewhat to L when beginning the *chassé*.

This exercise should also be practiced starting with L foot forward and R foot back.

DETAILS

An erect and dignified carriage should be maintained all the time, keeping the chest well lifted, bending directly sideward rather than forward, and not exaggerating the sideward bendings. The steps should be rather short ones and very neatly done, yet in a nowise stilted manner; the legs should move freely from the hip-joints, making even small movements in a large, vigorous way.

EXPRESSION

Think of dignity and graciousness, and try to make finely polished movements of the feet.

COMMON MISTAKES

Doing *jeté*, *assemblé* too vigorously and heavily to combine well with *chassé*—Failing to turn out the toes sufficiently—Neglecting to fin-

ish each foot position completely, resulting in "sloppiness" instead of neatness—Bending forward instead of directly sideward and so losing the dignified bearing desired—Affectation, due to exaggerated bendings—Holding the skirt with elbows in instead of lifted to give "atmosphere."

2 CHANGEMENTS DE PIEDS, ÉCHAPPÉ, 1 CHANGEMENT

Pron. dö shahNzh-mahn de pyay, ay-shàppay,
ön shahNzh-mahn. Ballon family.

Jump twice, landing with the position of feet interchanged both times, jump to 2nd pos., and repeat the first part once.

Changements de pied have been described completely in Book I. Échappé is a jump onto both feet, landing in an open position with the weight on both feet equally.

The Aim and Common Mistakes of this exercise are the same as for Changements de Pied, in Book I.

The music is in 2/4 time that is sharply accented.

THE EXERCISE

Preparation: Stand with the feet in Third or Fifth Position, R foot in front, and arms hanging naturally at the sides, where they remain thruout the exercise. Spring straight upward from both feet, while in the air, interchange their position and land on both, but with L foot in front (ct 1), repeat, landing with R foot in front (ct 2), spring upward again from both feet and land with the feet separated sideward a short distance (ct 3),

and spring up again and land with feet together, R foot behind (ct 4). The exercise should be like bouncing up and down. Repeat all, starting from this closing position. Repeat 8 times in all.

This exercise prepares the legs for doing *entrechat*—a double changing of the feet in the air. This would take place after springing up from Second Position.

DETAILS

These are given at length in Book I. The most important needs are to keep the feet very close together with toes stretched down while in the air, to relax the legs, to jump high and to land lightly.

2 TORTILLÉS ET 2 CHANGEMENTS DE PIEDS

Pron. dö tor-tee-yaise ay dö shahnzh-mahn de pyay.

Belongs to both par terre and ballon families.

2 twists and 2 changes.

Tortillés (described in Book I) are twists of the leg outward and inward. Changements de pied were defined in the previous exercise.

Tortillés belong to the group of character steps and appear eccentric. Their value for technique is so great, however, that they are studied in classical dancing. Their Aim (chiefly freedom at the hip-joint), Details and Common Mistakes are given in Book I.

The music for the present exercise is in strongly marked 2/4 time.

THE EXERCISE

Preparation: Stand with the feet in First Position and the arms hanging down at the sides, where they will remain thruout the exercise.

Raise the heels a little way from the floor without bending the knees, keeping the toes on the floor turn the heels as far to the sides as possible, and step on the heels (ct 1); keeping the heels on the floor raise the toes and turn the toes out as

far as possible (ct 2); spring up from both feet and land with feet close together, R foot being behind (ct 3); spring upward again and land with the position of the feet interchanged (ct 4). Repeat 8 times in all.

EXPRESSION

Think of a jolly sailor lad cracking jokes with his feet. (Tortillés are used in the Sailor's Hornpipe.)

THE STANDARD POLISH MAZUR STEPS

Ballon and par terre families.

These are studied in connection with classical dancing because of their great value in developing technique. Every student feels that he has more control of himself after he has mastered these steps.

It is the real mazur steps that will be described here, not the mazurka. The Poles themselves make a distinction between these two varieties of steps, taking great pride in the vigor and strength of the former, which they consider their national dance, while despising the latter as a weak imitation. The music for the 2 types is also very different and can be easily recognized by its vigor or lack of it.

The combinations of mazur steps are most interesting and almost infinite in number. They offer, to the man dancer especially, an opportunity to show skill and ingenuity. His partner, on the other hand, adheres rather closely to the lady-like pas marché.

THE AIM

To bring dexterity and quickness to the feet.

To make the dancer light of foot.

To give ease of motion.

To study rhythm.

To bring a free, unhampered flight in dancing.

To cultivate an heroic bearing.

To bring a good finish and aplomb in dancing.

The music is in $3/4$ time and is played with the 3 cts separate and distinct in contrast to $3/4$ waltz time in which the cts are blended together in more lyric manner. In playing the mazur there should be an accent on each ct, but particularly on the 1st and 3rd, tho often the melody requires a very strong accent on the 2nd ct. The accent should vary from measure to measure to bring out the individuality of the melody.

THE POLONAISE STEP

Technical analysis: Glissé, deux pas allés.

Slide, step, step, moving forward.

The Polonaise is a grand march with figures, which originated in Poland, and was used to open the court balls of Warsaw, Petrograd and many other cities of Europe. It was led by the King or Tsar and his royal consort. In the dancing school it is used as a dignified closing to a lesson where a ceremonious exit from the room is desired. For this purpose the first two figures of a twelve-figure Polonaise, published by the Chalif School, are used, after which the children bow to the teacher, one couple at a time, and then bow again just before leaving the room.

THE AIM

The benefit of teaching the Polonaise to children is so great that it is almost impossible to overestimate it. It affects their carriage and manners in daily life as well as in the ballroom. No part of the lesson does as much for them as this, and the benefit to their dancing is equally great. The aim of the Polonaise is:

To bring poise of body and calmness of mind, as a result of adhering to its slow tempo.

To compel the control of the body thru enforcing a slow tempo.

To eliminate self-consciousness which is the enemy of good breeding. For when a child has walked the length of the room slowly and alone, and has made many slow courtesies, also under observation, she will feel sure of herself and never more be afraid to walk alone across a ballroom floor.

To bring dignity and majesty of bearing, thru unconsciously yielding to and expressing the majesty of the music.

To induce an habitually graceful walk.

To quiet the action of the heart and breathing after the more strenuous exercises of a dancing lesson.

To give an aristocratic bearing and demeanor.
Was it not the dancing master of the courts of France who taught the King to bow!

The music is any Polonaise in slow $3/4$ time, such as on page 6 of the Music for Exercises in Dancing, Senior Part.

To learn the Polonaise step the class may move in a circle around the room.

PREPARATORY EXERCISE

The music for this exercise is in $6/8$ or waltz time.

Lift R foot forward a few inches above the

floor with knee straight and toes stretched down and turned out, while bending the L supporting knee slightly (ct 1), bring R foot back to position, straightening L knee (ct 2). Both hands hold the skirt with elbows well lifted, and the trunk bends sideward to R very slightly. Repeat 8 times in all with R foot, then do the same with L foot, then alternating the feet.

THE EXERCISE

The music is a Polonaise, and has 3 slow cts to a measure. In brief the steps are marching steps, on every 3d one bending the supporting knee while lifting the other foot forward. In detail this is as follows:

Lift R foot forward about an inch only above the floor, while bending the L supporting knee and bending at the waist a very little to R (preparatory movements—ct and), step R foot forward (ct 1), step L foot forward (ct 2), step R foot forward, simultaneously bending the R supporting knee slightly and lifting L foot forward preparatory to stepping on it and bending sideward toward L very slightly (ct 3), repeat starting L foot (ct 4, 5, 6), completing 2 measures of music. Continue starting R and L feet alternately as long as desirable. Both hands hold the skirt and the carriage is erect and majestic. Even when bending sideward the pride and erectness

should not be lost. But if this bending is exaggerated the dignity and majesty will surely be lost. Done to the proper degree it brings grace and graciousness. The general manner of moving should be that of the old French dances. The figure should be drawn up tall, with knees straight and strong, except when they should bend.

EXPRESSION

Each should imagine himself to be a king or queen, and known as such by a commanding presence and noble bearing, but a good and gracious sovereign, beloved of the people. An appearance of high-and-mightiness or snobbishness would be a false note in the Polonaise.

COMMON MISTAKES

A tendency to walk too fast—A fear of going too fast, instead of stepping calmly and surely on each note of the music as it comes—Walking from the knees rather than with a free swing of the legs from the hips—Stepping from the toe down with the lyric upward and downward motion often used in Greek dancing, instead of just stepping as in marching or in the old French dances—Dragging the toes along the floor with bending knees—Downward settling of the whole body, instead of an erect carriage and straight, strong knees—Bending too far sideward—Looking down and slouching along instead of walking like a king.

PAS BOITEUX

Pron. pah bwahtö. Translation: limping step.

Technical analysis: Sauté, deux pas allés.

Hop, step, step, moving forward.

The exercise may be executed forward, backward or turning.

The class should form in a circle.

THE EXERCISE

Lift L foot forward a few inches from the floor with knee straight (preparation), hop on R foot (ct 1), step forward on L foot (ct 2), step forward on R foot (ct 3); continue as long as desirable, starting with L foot always. The hands may hang naturally at the sides or hold the skirt. The figure should be turned to R a little all the time, so that the L shoulder seems to lead. The face looks forward in the direction of progression. Pas boiteux is also executed starting R foot, i.e., hopping on L foot.

DETAILS

When stepping forward on L foot, step on the sole first, then rise onto the ball, as if impelled to do so by the steady onward motion of the body. For the dancer should hold the thought that the

shoulders are moving onward steadily and continuously, irrespective of the movements of the feet. The steps on the other hand should not be done steadily: the first two should be run together as if done to 1 ct, and be followed by a pause, during which the dancer rises onto the ball of the foot, as noted above. The leading L shoulder should be slightly elevated, giving a look of hauteur. The carriage should be most erect, the face looking forward proudly over L shoulder.

EXPRESSION

Think of a proud member of the nobility, booted and spurred, in resplendent uniform, looking down upon the common herd beneath him.

COMMON MISTAKES

Doing the steps in even time instead of running the first 2 together—Failure to have that smooth, continuous onward motion of the body that gives the effect of running along, characteristic of so many of the mazur steps—Facing forward instead of sideward—Forgetting to be a proud nobleman.

Pas Boiteux backwards. This is very different from the forward variety, being like Russian *tortillés*, in which the hopping is on one foot only.

It is executed thus: hop on L foot while lifting R foot close behind L foot, calf-high, with the knee turned out sideward (ct 1), step back on R foot just behind L foot, simultaneously lifting L foot close behind R foot, calf-high, with knee turned out (ct 2), step back on L foot just behind R foot (ct 3); repeat as long as desirable, starting R foot always. The exercise may also be done starting with L foot. The arms may be folded in front of the chest with elbows well lifted, or the hands may hold the skirt. The trunk and head should bend from side to side a little, always bending toward the lifted knee.

Pas Boiteux turning. This is used, in many Slavic dances, in turning individually or turning partners. When turning alone the turn may be in either direction, the arms being in Third Position or one arm lifted and the other akimbo, the lifted arm in either case being in the direction of turning. When turning partners, each places the R arm around the other's waist and lifts the L arm. The L foot is lifted forward as a preparatory movement and the 2 steps are taken forward, while turning to R. The turning may be done to L, the position of the arms being reversed.

POLISH CHASSÉS

Translation: Chasing steps.

Technical analysis: Sauté, glissé, sauté.

Hop, slide, hop, moving forward.

The exercise may be executed forward, backward or turning.

Polish chassés are often used in classical and Greek dancing to waltz, mazurka, and 2/4 tempos, in which case there is a different position of arms and body and a different expression.

To practice Polish chassés the class should form in a circle and dance around the room. It is better to learn the steps well before combining them with arm movements.

THE EXERCISE

Lift R foot forward a few inches from the floor with the knee straight (preparation), hop on L foot (ct 1), slide forward on R foot (ct 2), hop on R foot with L foot lifted backward from the hip (ct 3), repeat, starting with L foot, i.e., hopping on R foot with L foot lifted forward (ct 4, 5, 6), and continue starting with R and L feet alternately for some time. Whenever sliding on R foot the arms go to lateral position on the R, the trunk twists strongly to R, as well as

bending to R, the back is arched, chest lifted, head thrown back, and the face looks forward in the direction of progression.

DETAILS

The steps on cts 1 and 2 should be run together almost as if done to one ct, then a pause should follow before hopping on ct 3.

Before starting, the lifted foot should be well turned out, the turning taking place at the hip-joint, and the toes should be stretched down. On ct 3 the leg should be lifted directly backward being turned out, and the knee bent just enough to make a curve of the leg. The dancer should feel a curve of his body made by the head, trunk and backward lifted leg, and a strong twist as well, along this curve, a twist that seems to be augmented by the swinging of the arms. The L shoulder should seem to lead (when sliding on R foot). The carriage should be erect, even heroic, and there should be an appearance and feeling of strength.

Sometimes the dancer makes a stamp instead of a slide on ct 2, or stamps while hopping on ct 3, sometimes adding a brushing stamp of the free foot forward along the floor while making this latter stamp. Male dancers especially like to make their dancing fiery by stamping.

EXPRESSION

In doing Polish *chassés* the dancer should seem to fly over the earth as if he were winged, while his proud bearing and look of strength suggest that he is an eagle, the king of birds.

COMMON MISTAKES

Omitting the first hop, doing slide hop only—Doing the steps on the wrong cts of the measure, making the sequence slide, hop, hop instead of hop, slide, hop—Failure to run the first 2 cts together, thus losing the Polish character, doing the steps too lightly, without the stability of national dancing—Failure to turn out the foot which begins the *chassé*—Carrying the forward arm too near the body—Doing the *chassé* with the feet and arms only, instead of bringing in the whole body in twisting and bending—Looking down instead of dancing with a proud carriage—Holding the steps back instead of flying.

CHASSÉ DE CHASSÉ

Pron. shah-say. Ballon family.

Technical analysis: Sauté, glissé, sauté, coupé.

Hop slide hop, cut slide hop, cut slide hop, etc.

The chassé here is the Polish, not the French variety. The exercise gives such a chance to cover space that the dancer feels as if he were really flying, and the feeling is exhilarating.

This step is used frequently in classical dancing, as well as in combinations of Polish steps.

The formation for practicing is in lines facing forward, since the exercise is done sideward only.

The step can be executed forward, backward and sidewise.

The music is any vigorous mazur.

THE AIM

To bring lightness and a free flight.

To teach covering space with a hop.

To develop abandon.

To inculcate rhythm.

THE EXERCISE

Preparation: Stand with R foot in Third Position in front and lift the arms to First Position.

Hop on L foot just before ct 1, slide and hop

on R foot to R with L foot lifted backward (ct 1, 2, 3), just after ct 3 bring L foot down to R foot in Third Position behind, cutting R foot out (ct and); repeat slide hop cut 3 or 7 times more, starting R foot always, but the last time omitting the cut, finishing instead with L foot lifted backward. On ct 1 of the first execution the arms open to Third Position Amplified with R arm up, palms down, and they remain in this position as long as the progression is to the R, but to avoid monotony and to help the buoyancy they wave upward a little on each ct 1 and downward a little just before each ct 1.

Repeat all moving sideward to L, starting L foot. Be sure to begin with the preparatory hop, while bringing the arms to First Position. Repeat to R and L again.

DETAILS

When the exercise is done with full vigor the dancer is in the air on each ct 2 and lands on ct 3. The cut after this should be slipped in almost unnoticeably, since it is really only a preparation for another hop. The dancer should seem to be always in the air.

Since the dancer is in the First Arabesque continuously in this exercise he has the time to make the picture absolutely accurate in its lines. Study the First Arabesque again to see how the

lines should be. There is a tendency here to lift the leg sideward since the progression is sideward, but this makes a very ugly line. The arms and body should be held most lightly, being relaxed, to help the general buoyancy and to bring freedom. The slight upward wavings of the arms should be done with the thought of helping to lift the body.

EXPRESSION

Think of the joyous flight of a seagull skimming over the waves.

COMMON MISTAKES

Holding back instead of letting oneself go with abandon—Lifting the leg too far sideward—Lifting it from the knee rather than from the hip—Neglecting to bend sideward at the waist away from the direction of progression—Failure to hold the head and chest high—Stiffening the body and arms—Settling down lazily instead of feeling a strong upward impulse.

PAS HOLUBIEC

Pron. pah ho-*loo*-byets. Translation: a dove.

Technical analysis: Sauté, battu, glissé, coupé.

Hop, striking the feet together, slide, cut.

The name of this exercise was originally suggested by the similarity of the beating of a dove's wings together when she flies to the striking of the feet together.

The steps are executed moving sidewise.

The feet may be struck together several times in succession without taking steps in between times.

A class should form in lines facing forward to practice this exercise.

PREPARATORY EXERCISE

Lift R foot sideward a few inches from the floor with knee straight and toes stretched down (preparatory movement), strike the R foot against the L foot (without hopping), the feet touching each other along their entire sides (ct 1), step R foot to R (ct 2), step L foot beside R foot (ct 3), repeat 3 or 7 times more, continuing to move sidewise to R; then, after a pause, repeat all to L. The arms may hang at the sides or be

held in Third Position with R arm up when moving to R, and L arm up when moving to L.

The object of this preparatory exercise is to teach doing Holubiec in good form, with straight knees and clearly.

THE EXERCISE

This is like the preparatory exercise with a hop added. Preparation: Raise the arms thru First to Third Position, then lift R foot sideward a few inches from the floor with knees straight. Hop on L foot, striking the feet together in the air with knees straight (ct 1), slide on R foot to R (ct 2), step L foot beside R foot, cutting R foot out and lifting it sideward a little (ct 3), repeat 3 or 7 times more moving to R, and making the last step (on L foot) without a change of weight. Repeat all to L, reversing the position of the arms.

THE EXERCISE IN QUICKER TEMPO

The music is in 2/4 time, such as on page 14 of the Music for Exercises in Dancing, Senior Part. The exercise is a succession of strikings of the feet without taking steps between times, as follows:

The preparation is the same as for the previous exercise. Hop on L foot, striking the feet together in the air with knees straight (ct 1), hop

again on L foot, striking the feet together again (ct 2), thus completing 1 meas. of music; repeat 7 times in all, hopping on L foot and moving side-ward to R (7 cts), step on R foot to R (ct 8). Repeat all moving to L, hopping on R foot (8 cts). The arms are used as in the previous exercise.

DETAILS

The feet should strike each other along their entire inner sides, which means that neither must be turned out, but directed straight forward instead—a position which is often correct in Character dancing. The feet should pass thru this position again when doing the cut. Both knees should be straight, as noted before, the movement of striking really coming from the hip-joint. There should be no attempt to be high in the air when striking the feet; on the contrary the steps are the most polished and gentlemanly (when considering the ball room) when the toes are kept always on the floor, being stretched downward. The face should look diagonally forward R when moving to R, the chest should be well lifted and the figure drawn up tall to give a look of lightness as well as majesty.

Another position of arms may be used: the R arm akimbo, with wrist straight, and L arm lifted sideward and upward, when moving to R.

EXPRESSION

Think of the free flight of the dove, whose sustaining wings strike against each other as they bear her along.

COMMON MISTAKES

Bending the R knee when striking, if moving to R—Thinking that the R foot should do all the work of striking, whereas the effort should be divided between the two feet—Striking the heels only, instead of the entire foot—Trying to step on R foot at the time of striking, instead of waiting until the proper time to step—Stiffening the whole body, making the steps difficult to do—Looking down instead of carrying oneself like a hero.

POLISH ÉCHAPPÉS

Pron. ay-shàppay.

Echappé itself is jumping to an open position with the weight equally on both feet.

Technical analysis of Polish échappé: échappé à la quatrième, échappé à la seconde and assemblé.

Jump to 4th pos.; jump to 2nd pos.; and jump to 1st pos.

Polish échappé is used in the mazur as a closing to a sentence (enchainment) of Polish steps.

The music when practicing it as an exercise is the same as that for other mazur steps.

A class should form in lines facing forward to practice it.

The exercise is usually done moving forward, but it is possible to do it backwards.

THE EXERCISE

Preparation: Standing with feet in First Position, open the arms thru First to Second Position. Make a small jump to Fourth Position, the R foot being advanced forward and the weight being equally on both feet, as they rest on the entire soles (ct 1), hold (ct 2), jump to Second Position with the toes turned in slightly and the weight

resting equally on the balls of both feet (ct 3), jump to First Position with feet touching each other along their entire inner sides and resting on their entire soles with the weight equally on both (ct 4), rest (ct 5, 6), completing 2 meas. of music. Repeat 4 or 8 times in all, starting R foot forward always, and moving forward little by little, progressing on ct 1 only. On cts 1, 2 the arms are crost in First Position, and on ct 4 they take Third Position with R arm up, palm in, and the carriage very erect.

For practice the exercise may be repeated starting step L foot forward, but in dancing the R foot is always used. The exercise may be practiced moving backward.

DETAILS

When jumping to a position land on the balls of both feet first to break the jar of landing. When jumping to First Position strike the heels together with snap and in a decisive manner, to show that this is the end of the sentence, then hold the position absolutely without motion. The first 2 arm positions are like a preparation for the third, which should be taken with decision and with an upward and inward turn of the R hand that denotes the completion of the movement. At this time the chest should be well lifted and the head bent a

little to L with face looking upward in the direction of the R hand. The exercise should be done with a feeling of strength and solidity, yet not heavily or with noise, except for the final snap of the heels together.

EXPRESSION

Think of a booted and spurred nobleman of magnificent presence and gestures of command. Bring the heels together with a ring of the spurs and an appearance of finality that seems to say, "This is the end."

COMMON MISTAKES

Doing the steps heavily and noisily—Failing to keep accurate time—Neglecting to hold the last pose without moving—Looking down instead of having an erect carriage.

POLISH PAS MARCHÉS

Pron. pah marshay. Translation: marching steps.

Technical analysis: jeté, glissé, un pas allé.

Leap, slide, step, moving forward.

This is the Polish ladies' step, which is like a rhythmical running and which, tho gentler than the other Polish steps, is yet full of fire and restrained vigor. It is done by the men too, but not so continuously.

The formation for practicing it is a circle.

THE EXERCISE

Point R foot forward while holding the skirt with both hands (preparation), move diagonally forward R thus: make a gentle leap onto R foot, simultaneously bringing L foot forward (ct 1), slide forward on L foot (ct 2), step forward on R foot (ct 3), repeat all moving diagonally forward L, starting L foot (ct 4, 5, 6), completing 2 meas. of music. When starting with R foot turn the shoulders to R a little and when starting L foot turn them to L, but keep the face turned forward all the time. Repeat as long as desirable, progressing around the room in a narrow zigzag, i.e., progressing more forward than sideward.

DETAILS

As in all mazur steps the 1st 2 steps should be run together and there be a pause before the 3rd. There should be a rising onto the ball of the foot after taking the 2nd step, so as to fill in the time with onward motion. For, as in *Pas Boiteux*, there should be a continuous, steady onward motion of the shoulders, while the feet do their steps in an irregular rhythm. The running quality of the steps is due to the onward motion. The continual turning of the shoulders from side to side while keeping the face turned forward gives an action of the entire body in making poses that are most attractive, which may be the reason that the ladies chose this step for their own.

EXPRESSION

A lady, hampered by long skirts and the tradition that she must not make herself conspicuous, feels the fiery rhythm of the mazur beating in her blood, yet restrains herself to trip along beside her audacious partner in a modest and self-effacing manner.

COMMON MISTAKES

Taking the 3d step behind instead of in front, making the step a *pas de Basque*—Moving directly forward instead of in a zigzag—Failure

to pause after taking the 2d step—Omitting the turning of the shoulders from side to side—Failure to feel or express the onward running motion.

PAS GLISSÉS

Pron. glee-say. Par terre family.

Technical analysis: Glissé, coupé.

Sliding steps.

Pas glissé is a most joyous sliding, in which the dancers let themselves go when there is open space before them in the ballroom.

There are two varieties, one in which the same foot starts always, and another in which the feet are alternated.

The formation for practicing is in a circle around the room.

The music is any mazur or mazurka.

THE AIM

To inculcate rhythm.

To teach dancing smoothly yet buoyantly.

To bring dexterity to the feet.

FIRST EXERCISE

In brief this is taking 2 slides to a measure, a slide being: slide on one foot and bring the other up to it. In detail: Hop on L foot (prep. m'v't), slide forward on the ball of R foot (ct 1, 2), just before ct 3 bring L foot up to R foot, cutting R foot out, and on ct 3 slide forward on R foot

again. Just before ct 1 of the 2d meas. bring L foot up to R foot, cutting it out, as a prep. m'v't for sliding on R foot on ct 1, thus completing the 2 slides of the first measure. In other words the R foot slides on ct 1 and on ct 3 of each measure. The shoulders should be turned to L a little so that the R shoulder seems to lead. The hands hold the skirt for practicing.

The exercise may be practiced with R foot leading for 8 or 16 meas. then the same may be repeated with L foot in front always, while the shoulders face partially to R.

DETAILS

This step always begins with a hop to give lightness, but afterwards there is no hopping, though it looks as if there were when the steps are done correctly. For on ct 3 the dancer springs up from the floor to bring her feet together in the air while making the cut. This slight springing up makes her come down with an accent on ct 1 of each meas., and so punctuates the steps and delivers them from monotony. Note that this cut in the air does not occur on every slide, which would be galloping, but on every other slide, which is an enchanting dancing rhythm.

The onward motion should be continuous, the shoulders moving forward always, regardless of the movements of the feet.

SECOND EXERCISE

In brief this is slide, cut, slide, starting with a gentle hop and using 2 meas. for each execution. In detail: hop gently on L foot just before ct 1, with R foot extended forward with toes near the floor, being stretched downward and turned out (prep. m'v't), slide forward on R foot (ct 1, 2), bring L foot up to R foot cutting R foot out (ct 3), slide forward on R foot again (ct 4, 5), and hop gently on R foot while bringing L foot forward with toes near the floor always (ct 6), completing 2 meas.

Repeat starting L foot and continue alternating R and L feet as long as desired.

Whenever starting R foot the shoulders should turn to L a little, and vice versa, so that the shoulders turn from side to side a little. This turning should not be exaggerated, however.

EXPRESSION

Think of skating as you skim along, and imagine that an excess of exuberance makes you spring from the ice at intervals.

COMMON MISTAKES

Not being quick enough with the feet to keep up with the music—Failure to express well the rhythm by accenting ct 1—Doing the steps in a deadly, even manner instead of varying them by springing up on each alternate slide—Dancing jerkily instead of blending the steps together in a lyric manner.

PAS SISOL

or Pas Krakowski.

Pron. pah kra-kóv-sky. Translation: a step of Krakow.

Belongs to ballon and par terre families.

Technical analysis: Sauté, frappé, frappé.

Hop, stamp; or hop, stamp, stamp.

Pas sisol is used as an ending of a figure or phrase of a dance, like a punctuation mark as it were. It has several varieties; the music of the dance determines which shall be used. One variety is hop, stamp, executed thus: lift L foot backward, calf-high, with knee turned out and foot close to the supporting leg, meanwhile hopping on R foot (ct 1), step back on L foot with a stamp (ct 2), rest (ct 3).

Another variety is hop, hop, stamp, executed like the above except that the stamp is delayed until ct 3 and there is no rest.

Another variety, which can be practiced as an exercise, is hop, stamp, stamp. It is used at the end of a phrase when the dance is to continue. Its principal aims are dexterity for the feet and freedom of action in the body.

The *music* is any mazur. It may be necessary for the pianist to pause after each measure at first.

THE EXERCISE

Lift L foot backward, calf-high, with knee slightly turned out and foot close to the supporting leg, at the same time hopping on R foot (ct 1), step back on L foot with a light stamp (ct 2), step on R foot in place with a light stamp, cutting L foot out and extending it forward a little above the floor with the knee straight (ct 3). Repeat 8 times hopping on R foot always; then repeat hopping on L foot always.

The arms hang naturally at the sides, being very relaxed, so that they swing a little.

To give lightness as well as character to the steps spring up from L foot after ct 2 so as to make the cut in the air before landing on R foot. In this case the feet should actually be together in the air for an instant.

The trunk should be full of action and must be relaxed to be so. During cts 1, 2 the shoulders face to R a little and the trunk bends to R; on ct 3 the shoulders turn to L a little, the trunk bending to L. The movements should be done in the most careless way, without apparent thought.

EXPRESSION

A careless, happy, abandon with the true Polish fire underneath it is exprest in these steps.

ENCHAINMENTS

JETÉ, SAUTÉ, TO R, L, FORWARD AND BACK.

To Waltz Time.

Step swing on R foot and on L foot, the arms being in Third Position with R arm up and the reverse and trunk bending to L and to R..2 meas.

Step hop forward on R foot with L foot lifted backward and step back on L foot and hop with R foot lifted forward. The arms are used in Fifth and Second Position and the trunk bends to L and to R.....2 meas.

4 meas.

Continue starting R foot for 8 times in all, then repeat the exercise starting L foot.

THE SAME WITH 4 PAS DE BASQUE ADDED.

Do the above exercise once, then move forward with 4 pas de Basque; do the above once, then move backward with 4 pas de Basque. Continue repeating, starting R foot always, then do the exercise starting L foot always.

POINT FORWARD AND BACK, PAS DE
BOURRÉE, CHANGÉ

Music: Waltz Time.

Point R foot forward (ct 1, 2, 3), point R foot backward (ct 4, 5, 6), step R foot across behind

L foot (ct 7, 8), step L foot to L (ct 9), step R foot across in front of L foot (ct 10), rest (ct 11, 12). During cts 1, 2, 3 the arms are in Third Position with L arm up, the trunk is bent to R and the face looks upward toward L hand; during cts 4, 5, 6 the position of arms and body is reversed; during the 3 steps the arms go thru First to Second Position and at the end the trunk is twisted and bent to R.

Repeat starting L foot and continue alternating.

2 PETITS BATTEMENTS, GLISSÉ,
SAUTÉ, ASSEMBLÉ.

Music: $2/4$ Time.

Preparation: Stand with R foot in Fifth Position behind. Slide R foot to side (ct 1), bring it to Fifth Position in front (ct 2), repeat with L foot (ct 3, 4), slide hop diagonally forward on R foot (ct 5, 6), hop again on R foot and land on both in Fifth Position with L foot behind (ct 7, 8). During cts 1-4 the arms are in Second Position, on cts 5, 6 in Third Position Amplified with palms down and R arm up, and on ct 7, 8 in Second Position again.

Repeat starting L foot and continue alternating R and L feet while moving forward little by little.

2 PETITS BATTEMENTS, GLISSÉ, SAUTÉ,
PAS DE BOURRÉE CHANGÉ

Music: 2/4 Time.

Starting with the feet in Fifth Position, R foot behind, slide R foot to R (ct 1), close it to L foot in front (ct 2), repeat with L foot but at the end do not change the weight to L foot (ct 3, 4), slide hop diagonally forward L on L foot with R foot lifted backward (ct 5, 6), step R foot behind L foot in Fifth Position, step L foot a very little to to L, and step R foot in front of L foot in Fifth Position (ct 7, and 8). These 3 quick little steps should be taken on the balls of the feet and after taking the 3d both heels should be lowered to the floor, to prepare for repeating the exercise. The arms are in Second Position all of the time except for the slide hop, when they go to Third Position Amplified, R up, after making a preparatory motion to First Position. 4 meas.

Repeat, starting R and L feet alternately.

COUPÉ, FOUETTÉ

2/4 or 4/4 Time.

Lift R foot forward (prep. m'v't), bring R foot down to L foot, cutting L foot out and lifting it backward (ct 1), hop on R foot, swinging L foot forward (ct 2), repeat starting L foot (ct 3, 4), and continue alternating. The arms are

in Second Position always and the trunk bends to L a little when L foot swings forward and vice versa.

COUPÉ, SAUTÉ, TOUR JETÉ

Music: Waltz Time.

While facing somewhat to L, lift R foot forward with knee straight, and open the arms thru First to Second Position, (prep. m'v't), bring R foot down to L foot and step on it, cutting L foot out (ct 1, 2), hop on R foot with L foot lifted backward (ct 3), bring L foot to R foot and step on it, cutting R foot out (ct 4, 5), hop on L foot with R foot lifted forward (ct 6), step R foot to R (ct 7, 8), make a high leap onto L foot turning completely around to R with R foot lifted backward from the hip (ct 9), step R foot to R (ct 10, 11), hop on R foot swinging L foot forward (prep. m'v't—ct 12). During cts 1, 2, 3 bring the arms to First Position while leaning sideward (toward audience); during cts 4, 5, 6 open the arms to Second Position, while leaning backward, the shoulders still facing somewhat to L; on cts 7, 8 the arms remain in Second Position; on ct 9 they go to Fifth Position; on ct 10, 11, 12 they open to Second Position and the shoulders turn somewhat to R (prep. m'v't).

Repeat starting L foot and continue alternating R and L.

COUPÉ FORWARD AND BACK, TOUR DE
BASQUE, PAS DE BASQUE,
TOUR DE BASQUE

Music: Waltz Time.

Repeat the 1st 2 meas. of the previous exercise, make a gentle leap on R foot to R and immediately step L foot across over R foot and close to it (3d meas.), rise onto the toes and turn rather slowly completely around to R (4th meas.), do a very slow pas de Basque, starting R foot with a demi-rond de jambe (5th and 6th meas.), make another slow tour de Basque, this time to L, starting with a demi-rond de jambe and a gentle leap on L foot to L (7th and 8th meas.). Note that the movements of the first 2 meas. are fast and all the rest slow—in half-time, so to speak. The arms are used in Second and Fifth Positions for each tour de Basque and in Fourth Position with R arm up for each pas de Basque. The trunk should be full of action, bending forward and back at first, sideward toward the audience in each tour de Basque and to L in pas de Basque.

Repeat starting L foot and continue alternating R and L.

MAZURKA, ÉCHAPPÉ, 2 CHANGEMENTS
DE PIEDS

Music: Mazurka Time.

Slide on R foot to R (ct 1), bring L foot up to R foot, cutting R foot out and lifting it side-

ward a few inches from the floor (ct 2), hop on L foot, bending R foot behind L ankle (ct 3), jump to Second Position with the weight equally on the balls of both feet (ct 4), jump straight upward and land with the feet close together, R foot in front (ct 5), jump again interchanging the position of the feet (ct 6), completing 2 meas. The L arm is overhead, R arm akimbo, and the face looks to R.

Repeat starting L foot, and continue alternating, R and L.

CHASSÉ, JETÉ, ASSEMBLÉ, 4 GLISSADES
4/4 or 2/4 Time.

Do chassé, jeté, assemblé as described in this volume, starting R foot (2 meas.), 4 quick little glissades to L, starting L foot (ct and, 1, and 2, etc.—completing 2 meas.). During the first 2 meas. the arms are in Lateral Position to R and to L and in Third Position with L arm up and during the second 2 meas. they wave overhead from side to side, starting to L, but with rather a small movement in this case owing to the fast tempo 4 meas.

Repeat, starting L and R feet alternately.

2 POLKA STEPS FORWARD, 2 TORTILLÉS,
2 CHANGEMENTS DE PIEDS
Any Hornpipe.

Move directly forward with 2 polka steps, starting R foot and beginning each with a hop

(4 cts), turn the L heel out and simultaneously step R foot beside L foot with heel also turned out so that the toes of both feet touch (ct 5), keeping the heels on the floor turn both toes out (ct 6), jump upward from both feet and land with feet close together, R foot in front (ct 7), jump upward again and land with the position of the feet interchanged (ct 8). During the polka steps the arms are in Lateral Position to R and L, afterwards they are in Second Position.

4 meas.

Repeat moving backwards, starting L foot.

4 meas.

Repeat all, starting R foot again. The exercise may then be repeated starting L foot forward.

GLISSÉ, SAUTÉ, FORWARD AND BACK,
PAS DE BOURRÉE CHANGÉ

4/4 or Waltz Time.

Slide hop diagonally forward R on R foot, lifting L foot backward (ct 1, 2), step hop backward on L foot, swinging R foot forward (ct 3, 4), after making a demi-rond de jambe backward with R foot, step R foot across behind L foot, L foot to L, and R foot across in front of L foot (ct 7), swing L foot forward while hopping on R foot (ct 8). On cts 1, 2 the arms go thru First to Third Position with R arm up; on cts 3, 4 they

open to Second Position; during cts 5-8 they go thru First to Second Position.

2 meas. of $4/4$ time

Repeat, starting R and L feet alternately.

GLISSÉ SAUTÉ FORWARD AND BACK,
PAS DE BOURRÉE CHANGÉ

2 GLISSADES AND TOUR DE BASQUE.

Waltz Time.

Slide hop diagonally forward R on R foot (1st meas.), step hop backward on L foot, swinging R foot forward (2d meas.), after making a demi-rond de jambe backward with R foot, step R foot across behind L foot and step L foot to L (3d meas.), step R foot across in front of L foot, then step L foot to L from the toe down—the beginning of the glissades (4th meas.), step R foot behind L foot, lowering the heels to the floor and step L foot to L from the toe down (5th meas.), step R foot across in front (6th meas.), do a tour de Basque to L, starting with a demi-rond de jambe with L foot (7th meas.), rest (8th meas.). During the first half of the exercise the arms are used as in the previous exercise, and during the glissades the body and arms sway from side to side, as described under “Glissades” in this volume 8 meas.

Repeat starting R and L feet alternately.

6 BALLONNÉS, TOUR DE BASQUE, ASSEMBLÉ

4/4 Time.

Do 6 ballonnés to R, starting R foot (12 cts), do a tour de Basque to R, starting with a demi-rond de jambe with R foot (ct 13, 14), hop on L foot while making another demi-rond de jambe backward with R foot and land on both feet in Fifth Position with R foot behind (ct 15, 16). The arms are held in Third Position, R up during 12 cts, then go to Fifth and to Third Position as before. 4 meas.

Repeat, starting R and L feet alternately.

1 BALLONNÉ, 2 TOURS DE BASQUE,
STEP AND REST

Waltz or 4/4 Time.

Do 1 ballonné to R, starting R foot (1st meas.), 2 tours de Basque to R, starting R foot (2d and 3d meas.), step R foot to R and rest on the ball of the foot with L foot lifted backward (4th meas.). The arms are used in Third Position, Second to Fifth for each turn, and finish in Third Position again. 4 meas.

Repeat, starting R and L feet alternately.

BALLONNÉ, DEMI-PAS DE BASQUE,
JETÉ, ASSEMBLÉ

Waltz Time.

Lift R foot to R a little above the floor, while hopping on L foot (ct 1), step R foot to R (ct 2),

step L foot behind R foot (ct 3), make a demi-rond de jambe outward with R foot, then leap on R foot to R (ct 4), slide on L foot across in front of R foot (ct 5), rest (ct 6—completing 2 meas.), leap on R foot to R bending L foot behind R ankle (3d meas.) hop on R foot, making a demi-rond de jambe forward with L foot, then land on both feet in Fifth Position with L foot in front (4th meas.). The arms are as used in Second and Fourth Positions with R up, Lateral to R and Third with R up.....4 meas.

Repeat, starting R and L feet alternately.

BALLONNÉ, PAS DE BOURRÉE, CHANGÉ
TOUR DE BASQUE

Waltz Time.

Lift R foot to R a few inches from the floor, while hopping on L foot (ct 1), step R foot to R (ct 2), step L foot behind R foot (ct 3), make a backward half-circle in the air with R foot, then step R foot across behind L foot (ct 4), step L foot to L (ct 5), step R foot across in front of L foot (ct 6), make a little leap on L foot to L, immediately step R foot across over L foot and turn completely around to L on the balls of both feet (ct 7, 8, 9), rest with the feet in Third Position, L foot in front (ct 10, 11, 12). The arms are used in Third Position with R arm up, then go

thru First to Second Position and Fifth Position
and Second Position.....4 meas.

THE SAME WITH 2 TOURS DE BASQUE.

Instead of resting on the 4th meas. do another
tour de Basque to L, starting L foot.

BALLONNÉ, ASSEMBLÉ

Waltz or 4/4 Time.

Lift R foot sideward a few inches from the
floor, while hopping on L foot (ct 1), step R foot
to R (ct 2), step L foot behind R foot in Fifth
Position (ct 3), hop on L foot making a large
half-circle backward in the air with R foot, then
land on both feet with R foot in Fifth Position
behind (ct 4), rest (ct 5, 6). The arms are held
in Third Position with R arm up and the trunk
is bent to L slightly.....2 meas.

Repeat, starting R and L feet alternately.

BALLONNÉ, PAS DE BASQUE, BALLONNÉ,
ASSEMBLÉ

Waltz Time.

Do ballonné, pas de Basque to R starting R
foot (2 meas.), do ballonné, assemblé to L, start-
ing L foot, as in the previous exercise (3d and
4th meas.). The arms are used in Third Posi-
tion, R up, three First to Second Position and in
Third Position with L arm up.....4 meas.

Repeat, starting R foot always.

The exercise may then be repeated starting L
foot always.

BALLONNÉ, ASSEMBLÉ, 3 CHANGEMENTS
DE PIEDS

6/8 Tarantella Time, Counted One to a Measure.

Do the previous exercise to R (cts 1-4), then jump up from both feet and land on both with their positions interchanged (ct 5), repeat this jumping twice more (ct 6, 7), rest (ct 8). The arms are in Second Position during cts 5-8.

4 meas.

Repeat, starting L and R feet alternately.

BALLONNÉ, PAS DE BOURRÉE CHANGÉ
TWICE, ASSEMBLÉ

6/8 Tarantella Time, Counted One, Two to a Meas.

Do a ballonné to R, starting R foot (ct 1, 2), after making a demi-rond de jambe backward with R foot, step R foot across behind L foot, step L foot to L and step R foot across in front of L foot, finishing with L foot bent behind R ankle (ct 3, and, 4), repeat the last 3 steps, starting step L foot across behind R foot (ct 5, and 6), make a demi-rond de jambe forward with R foot, hopping on L foot, and land in Fifth Position with R foot in front. On ct 1, 2 the arms are in Third Position, R up; during cts 3-6 they are in Second Position and the trunk bends a little to R and to L.....4 meas.

Repeat, starting R and L feet alternately.

SAME WITH PAS DE BOURRÉE CHANGÉ
3 TIMES.

Do the previous exercise omitting the assemblé and instead doing pas de Bourrée changé once more, starting step R foot across behind L foot (ct 7, 8).

2 BALLONNÉS, PAS DE BASQUE,
TOUR DE BASQUE

Waltz Time.

Do 2 Ballonnés to R, starting R foot (2 meas.), pas de basque in place, starting with a demi-rond de jambe with R foot (3d meas.), tour de Basque to L starting with a demi-rond de jambe with L foot (4th meas.). The arms are used in Third, Fourth, and Second to Fifth Positions...4 meas.

Repeat, starting to R and L alternately.

BALLONNÉ, PAS DE BASQUE,
TOUR DE BASQUE

Do a ballonné to R, starting R foot, 1 pas de Basque to R, starting with a demi-rond de jambe with R foot, 2 tour de Basque to L, starting with a demi-rond de jambe with L foot; rest (1 meas.). The arms are used in Third Position with R up, then go thru First to Second Position and to Fifth and to Second Position.....4 meas.

Repeat, starting R and L feet alternately.

4 PAS DE BASQUE FORWARD,
2 BACKWARD AND TOUR JETÉ

Waltz Time.

Do 4 pas de Basque forward, starting R
foot 4 meas.
Do 2 pas de Basque backward, starting R
foot 2 meas.
Do a tour jeté to R, starting R foot. 2 meas.

8 meas.

Repeat, starting R and L feet alternately.

4 PAS DE BASQUE FORWARD, PAS DE
BOURRÉE CHANGÉ, COUPÉ,
GLISSÉ, COUPÉ AND TOUR JETÉ.

Waltz Time.

Do 4 pas de Basque moving forward, starting R foot (4 meas.), after making a demi-rond de jambe backward with R foot, step R foot across behind, step L foot to L and step R foot across in front (5th meas.), after making a demi-rond de jambe forward with L foot, step L foot across in front of R foot, slide back on the ball of R foot, and step L foot across in front of R foot again (6th meas.), continue moving backward with a tour jeté to R, starting R foot. During the 5th meas. the arms go thru First to Second Position and during the 6th meas. this movement is re-

peated. In tour jeté the arms go to Fifth Position8 meas.

Repeat, starting R and L feet alternately.

THE SAME WITH A DIFFERENT ENDING.

After doing the first 6 meas. of the previous exercise, do a backward pas de Basque, starting R foot, then a tour de Basque, starting L foot.

Repeat, starting R and L feet alternately.

For the last 2 meas. 2 tours de Basque or 2 pas de Basque may be substituted.

1 PAS DE BASQUE FORWARD, 1 PAS DE
BASQUE BACKWARD

Waltz Time.

Do a forward pas de Basque in place, starting R foot, moving the arms thru Second to Fourth Position, bending the trunk to L and turning the shoulders to R (1st meas.); do a backward pas de Basque in place, starting L foot, moving the arms to Lateral Position on the L, while turning the shoulders to L and bending the trunk to R—an unusual bending that is necessary to give sufficient body action (2d meas.)2 meas.

Repeat, starting R foot always, then do the exercise starting L foot always.

THE SAME WITH 1 TOUR DE BASQUE ADDED

Waltz Time.

Do the above exercise to R, starting R foot (2 meas.), do a tour de Basque to R, starting with

demi-rond de jambe with R foot (3d meas.), rest, with the feet in Third Position, R foot in front, while invisibly transferring the weight to R foot (4th meas.). The arms are used in Fourth, Lateral, Second to Fifth and Second Position 4 meas.

Repeat, starting R and L feet alternately.

2 PAS DE BASQUE, 1 TOUR DE BASQUE,
1 PAS DE BASQUE

Waltz Time.

Do 2 pas de Basque in place, starting R foot (2 meas.), do a tour de Basque to R, starting R foot (3d meas.), do a pas de Basque to R, starting R foot (4th meas.). The arms are used in Fourth, Second to Fifth and Fourth Positions.

4 meas.

Repeat, starting R and L feet alternately.

2 PAS DE BASQUE, TOUR DE BASQUE,
3 STEPS TO R AND POINT

Waltz Time.

Starting R foot do 2 pas de Basque in place (2 meas.), 1 tour de Basque to R (3d meas.); take 3 very quick steps to R, thus: step R foot to R, L foot behind R foot and R foot to R again (ct 1, and 2), point L foot to L (ct 3—completing the 4th meas.). The arms are used from Fourth to Fourth Position, Fifth Position and

finish in Lateral Position to R, at which time the trunk is bent to L. 4 meas.

Repeat, starting R and L feet alternately.

2 PAS DE BASQUE BACKWARD, TOUR JETÉ

Waltz Time.

Starting R foot do 2 pas de Basque backward (2 meas.), step R foot back, make a high leap onto L foot turning completely around to R, step on R foot facing forward, lifting L foot backward from the hip and rest (3d and 4th meas.). The arms are used in Lateral Position to R and to L, in Fifth Position, and at the end are in Second Position far back, at which time the head is thrown far back with chest lifted. 4 meas.

Repeat, starting R and L feet alternately.

2 PAS DE BASQUE AND GLISSÉ SAUTÉ MOVING FORWARD AND THE PREVIOUS EXERCISE MOVING BACKWARD

Waltz Time.

Starting R foot do 2 large pas de Basque moving forward (2 meas.), slide diagonally forward R on R foot (ct 1, 2) hop on R foot with L foot lifted backward (ct 3), hop again (ct 4), rest on the ball of the foot (ct 5, 6—completing 2 meas.). The arms go from Fourth to Fourth Position then to Third Position Amplified with R arm up. 4 meas.

Repeat the previous exercise moving backwards, starting L foot, then repeat all, starting R foot again.

PAS DE BASQUE AND GLISSÉ SAUTÉ TWICE
MOVING FORWARD, 2 PAS DE BASQUE
AND TOUR JETÉ MOVING BACKWARD

Waltz Time.

Do a pas de Basque forward, starting R foot (1st meas.), slide hop diagonally forward L on L foot (2d meas.), repeat (3d and 4th meas.). The arms are used in Fourth, then in Third Position Amplified, L up. 4 meas.

Do 2 pas de Basque backward, starting R foot (2 meas.), tour jeté backward, starting R foot and finishing with L foot pointed forward (3d and 4th meas.). The arms are used in Lateral, Fifth and Second Position. 4 meas.

Repeat all, starting L and R feet alternately.

2 PAS DE BASQUE, 1 TOUR DE BASQUE

Waltz Time.

Pas de Basque in place, starting R foot (1 meas.), repeat with L foot (2d meas.), tour de Basque to R, starting R foot (3d meas.), rest with the feet in Third Position, R foot in front, while invisibly transferring the weight to R foot (4th meas.). The arms are used in Fourth, Fourth, Fifth and Second Position. 4 meas.

Repeat, starting R and L feet alternately.

PAS DE BASQUE, STEP AND REST, PAS DE
BOURRÉE CHANGÉ, STEP AND REST.

Waltz Time.

Do a pas de Basque to R, starting R foot (1st meas.), step diagonally forward L on the ball of L foot and rest with R foot lifted backward (2d meas.), step R foot across behind L foot, step L foot to L and step R foot across in front (3d meas.), step to L on the ball of L foot and rest with R foot lifted backward (4th meas.). The arms are used in Fourth, Third, and thru First to Third Position.....4 meas.

Repeat starting R foot always, moving to L little by little, then repeat starting L foot and moving to R.

PAS DE BASQUE, GLISSADE

Waltz Time

Do a pas de Basque to R, starting with an outward demi-rond de jambe with R foot (ct 1, 2, 3), after making an outward demi-rond de jambe with L foot, step on the toe of L foot to L (ct 4, 5), step R foot behind L foot in Fifth Position, lowering both heels to the floor (ct 6). The arms are used in Fourth and Third Positions. .2 meas.

Repeat, starting L and R feet alternately.

THE SAME ADDING TOUR DE BASQUE

Waltz Time

Do the above exercise once, starting R foot (2 meas.), make a tour de Basque to L, starting L

foot (3d meas.), rest with the feet in Third Position (4th meas.)4 meas.

Repeat, starting L and R feet alternately.

2 PAS DE BASQUE, 1 TOUR DE BASQUE,
1 GLISSADE

Waltz Time

Do 2 pas de Basque, starting R foot (2 meas.), 1 tour de Basque to R, starting with a demi-rond de jambe (3d meas.), step R foot to R from the toe down (ct 1, 2), step L foot in front, lowering both heels to the floor, finishing with the weight on both feet (ct 3—completing the 4th meas.). The arms are used in Fourth, Fourth, Fifth and Third Position4 meas.

Repeat, starting R and L feet alternately.

6 GLISSADES, BEND AND RISE

Waltz or 6/8 Barcarolle Time.

Do 6 glissades with bendings and arm wavings from side to side, as described in this volume under the title, "Glissades" (6 meas.), point R foot to R and bend sideward and downward until the R hand is near the R foot, the arms being in Second Position, and the knees straight (7th meas.), bring R foot up to L foot and rise onto the balls of the feet, lifting the arms to Fifth Position (8th meas.)8 meas.

Repeat to R and L alternately.

2 GLISSADES, TOUR DE BASQUE AND REST

Waltz or 6/8 Barcarolle Time.

Do 2 glissades to R, starting R foot and stepping L foot behind the first time and in front the second time (2 meas.), do a tour de Basque to R, starting R foot (3d meas.), step R foot to R and rest on the ball of the foot with L foot lifted backward (4th meas.). During the first 2 meas. the arms wave overhead to R and to L, the trunk bending in the same direction; when turning the arms are in Fifth Position and at the end they are in Third Position Amplified, R up. . . 4 meas.

Repeat, starting R and L feet alternately.

2 GLISSADES, PAS DE BASQUE,
STEP AND REST

Waltz or 6/8 Barcarolle Time.

Do the first 2 meas. of the previous exercise, do a pas de Basque in place, starting R foot (3d meas.), step on the ball of L foot to L and rest with R foot lifted backward (4th meas.)

4 meas.

Repeat, starting R foot always, then repeat starting L foot always.

2 GLISSADES, JETÉ, ASSEMBLÉ

6/8 Tarantella Time.

Repeat the first 2 meas. of the previous exercise, then do jeté, assemblé as described in this

volume, starting R foot (3d and 4th meas.). The arms swing to R and to L, passing overhead, to Lateral Position on the R and to Third Position, R up 4 meas.

Repeat, starting R and L feet alternately.

2 GLISSADES, 2 CHANGEMENTS DE PIEDS

$\frac{2}{4}$ Time.

Do 2 quick glissades to R, starting R foot and stepping L foot behind, then in front (cts and, 1, and 2), jump straight upward and land with the position of the feet interchanged (ct 3), repeat (ct 4). During cts 1, 2 the arms are in Third Position, R up, and the trunk is erect and motionless, during cts 3, 4 the arms are in Second Position 2 meas.

Repeat, starting R and L feet alternately.

GLISSADE, JETÉ

Slow $\frac{6}{8}$ or Waltz Time.

Do a glissade to R, starting R foot and finishing with L foot in Fifth Position in front (ct 1, 2, 3), make a gentle leap on R foot to R, bending L foot close behind R ankle (ct 4), hold (ct 5, 6). During cts 1, 2, 3 the arms are in Third Position with R arm up and during cts 4, 5, 6 they are in Lateral Position to R, and the trunk and head bend to R. 2 meas.

Repeat, starting L and R feet alternately.

PAS DE BASQUE AND PETITS BATTEMENTS
SUR LE COU DE PIED

Waltz Time.

Do a pas de Basque forward, starting R foot (ct 1, 2, 3), remaining on R foot make several little beats around the R ankle with L foot (ct 4, 5), extend L foot forward a little above the floor (ct 6). During cts 1, 2, 3 the arms are in Fourth Position and the shoulders turn to R; during cts 4, 5, 6 they are in Lateral Position to R, the shoulders are still turned to R and the trunk is bent to L to enable watching the movements of L foot2 meas.

Repeat, starting R and L feet alternately.

THE SAME WITH TOUR DE BASQUE ADDED

After doing the above exercise once to R (2 meas.), make a tour de Basque to L, starting with a demi-rond de jambe with L foot (3d meas.), rest, with the feet in Third Position, L foot in front (4th meas.)4 meas.

Repeat, starting R and L feet alternately.

JETÉ, PETITS BATTEMENTS SUR LE
COU DE PIED

6/8 Tarantella Time, Counted One, Two to a Meas.

Make a little leap on R foot to R, bending L foot behind R ankle (ct 1), make several little beats around the ankle with the L foot (ct 2),

repeat with L foot (ct 3, 4) and continue repeating with R and L feet alternately for 8 times in all, while moving forward little by little. Whenever doing the exercise to the R the arms are in Lateral Position to R, but the trunk is bent to L to enable watching the beatings of the L foot.

8 meas.

Repeat, moving backwards little by little, bending the free foot in front of the ankle when leaping.

2 GLISSADES, PETITS BATTEMENTS SUR LE
COU DE PIED, AND JETÉ

$\frac{2}{4}$ Time.

Do 2 quick little glissades to R, starting R foot (cts and, 1, and, 2), make a few little beats on the ankle with R foot (ct 3), make a little leap on R foot to R (ct 4). During ct 1, 2 the arms are in Third Position, R up, on ct 3 in Lateral Position to L, and on ct 4 in Lateral Position to R 2 meas.

Repeat, starting R and L feet alternately.

JETÉ, PAS DE BOURRÉE, TOUR DE BASQUE

$\frac{6}{8}$ Tarantella Time.

Move sideward thus: leap on R foot to R (ct 1), step L foot across behind R foot (ct 2), step R foot to R (ct 3), step L foot across in front of R foot (ct 4), pause (ct 5, 6—completing 1

meas.), make a tour de Basque to R, starting with a demi-rond de jambe with R foot and finishing with R foot bent in front of L ankle (2d meas.). During the 1st meas. the arms go to Lateral Position to the R and to the L, and during the 2nd meas. to Second and Fifth Position.

2 meas.

Repeat, starting R foot always for 4 or 8 times, then repeat the same number of times, starting L foot.

Execute the same with Tour Jeté instead of Tour De Basque.

2 JETÉS AND PAS DE BOURRÉE CHANGÉ 3 TIMES

6/8 Tarantella Time, Counted One, Two to a Meas.

Leap on R foot to R, bending L foot behind R ankle (ct 1), repeat with L foot (ct 2), step R foot across behind, step L foot to L and step R foot across in front, finishing with L foot bent behind R ankle (ct 3, and, 4), repeat these 3 steps, starting L foot (ct 5, and 6), repeat, starting R foot (ct 7 and 8). In leaping the arms are in Lateral Position to R and L; during the first pas de Bourrée they go to Lateral Position on the R, while the trunk bends to R, and this position is afterwards reversed twice. 4 meas.

Repeat, starting R and L feet alternately.

1 JETÉ, PAS DE BOURRÉE CHANGÉ TWICE

6/8 Tarantella Time, Counted 6 to a Meas.

Do jeté, pas de Bourrée as described in this volume, finishing with R foot bent behind L ankle, (cts 1-6), do another pas de Bourrée changé twice as slowly thus: step R foot across behind (ct 7, 8), step L foot to L (ct 9), step R foot across in front of L foot (ct 10), rest (ct 11, 12). During cts 1-6 the arms are in Lateral Position to R and to L, the trunk bending to R and to L; during cts 7-12 the arms move slowly to Lateral Position on the R, the trunk bending to R 2 meas.

Repeat, starting R and L feet alternately.

SAME WITH TOUR JETÉ ADDED.

Do the above exercise once to R, starting R foot (2 meas.), then do a tour jeté to L, starting L foot (3d and 4th meas.). Repeat starting R foot always, then repeat starting L foot always.

2 JETÉS, PAS DE BOURRÉE CHANGÉ,

TOUR DE BASQUE, GLISSADE

6/8 Tarantella Time, Counted One, Two to a Meas.

Leap on R foot to R, bending L foot behind R ankle (ct 1), repeat on L foot (ct 2), step R foot across behind, step L foot to L and step R foot across in front (ct 3, and 4), tour de Basque to L, starting with a demi-rond de jambe with L foot (ct 5, 6), step L foot to L from the toe

down (ct 7), step R foot in Fifth Position in front, lower the heels (ct 8). The arms are used in Lateral Position to R and to L, Second, Fifth and Third Position with L arm up..4 meas.

Repeat, starting R and L feet alternately.

JETÉ, PAS DE BOURRÉE, CHANGÉ,
ASSEMBLÉ, CHANGEMENT

6/8 Tarantella Time, Counted One, Two to a Meas.

Do jeté, pas de Bourrée, changé, as described in this volume (ct 1, 2), hop on L foot, swing R foot forward with a demi-rond de jambe, land in Fifth Position with R foot in front (ct 3), jump up from both feet and land with their position interchanged (ct 3). The arms are used in Lateral Position to R and L, in Third Position with L arm up and in Second Position.

2 meas.

Repeat, starting L and R feet alternately.

JETÉ, FOUETTÉ, PAS DE BOURRÉE, JETÉ,
ASSEMBLÉ, 2 CHANGEMENTS DE PIEDS

6/8 Tarantella Time, Counted One, Two to a Meas.

Do jeté, fouetté, pas de Bourrée as described in this volume, starting R foot (ct 1-4), leap on L foot to L (ct 5), hop on L, swinging R foot forward in a half-circle, and land on both feet with R foot in front (ct 6), jump straight upward and land with the position of the feet interchanged (ct 7), repeat this jump (ct 8)..2 meas.

Repeat, starting R and L feet alternately.

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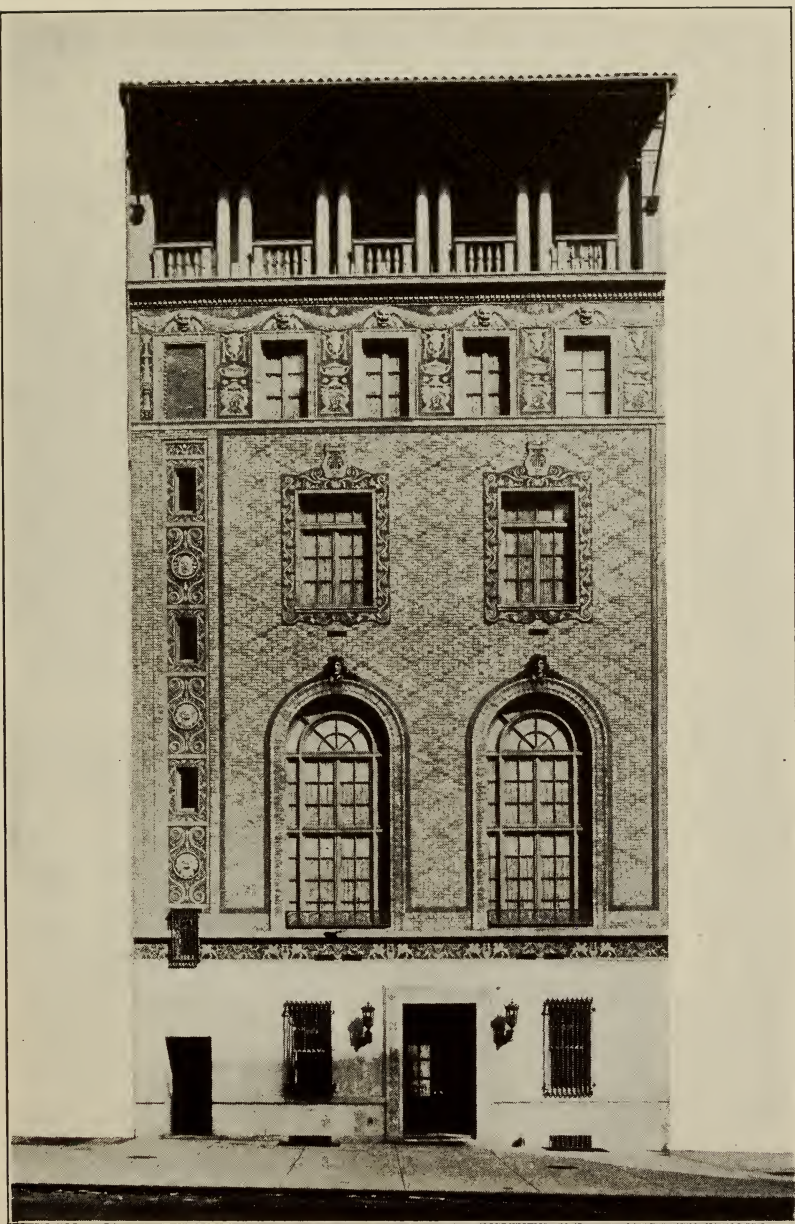
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